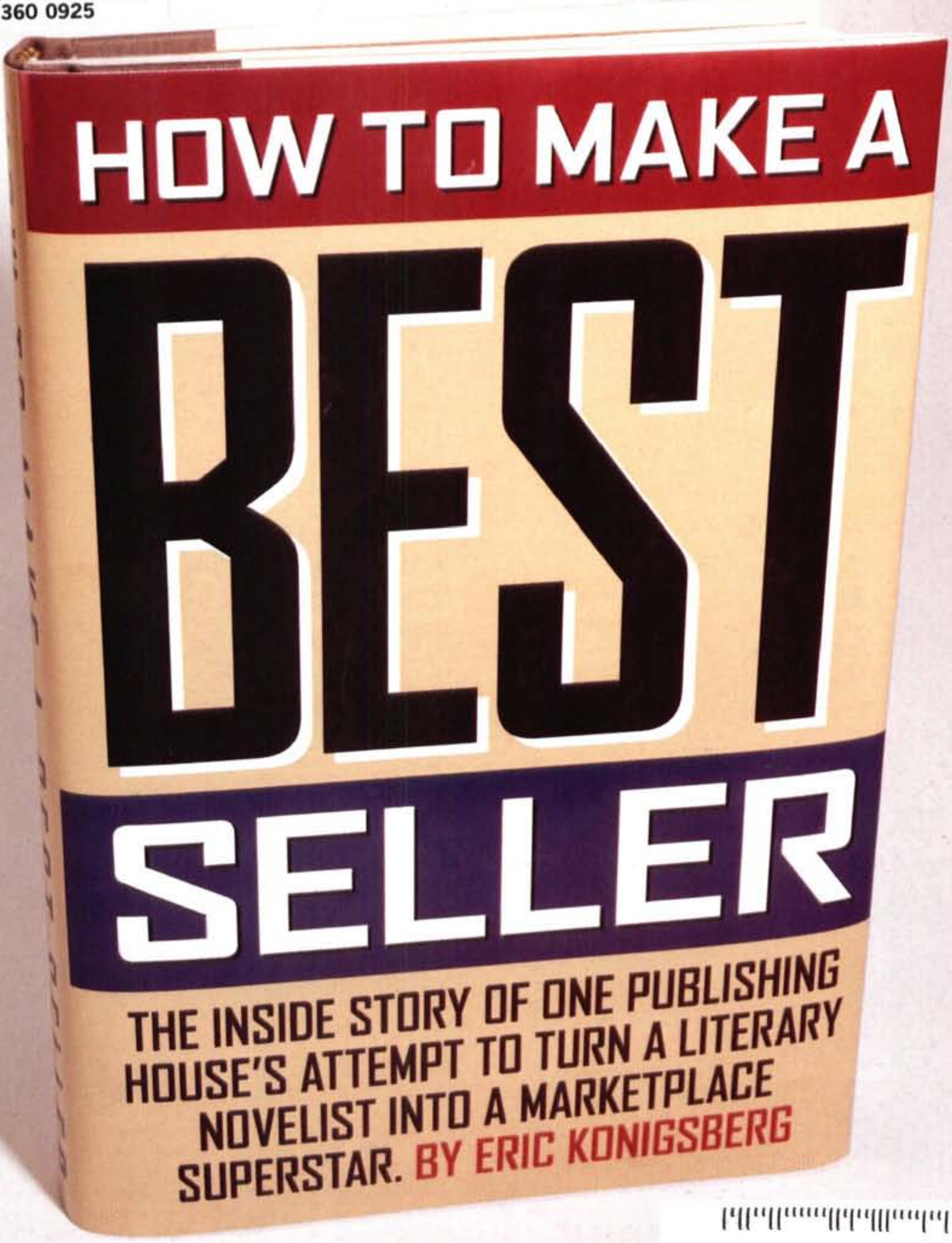
PHILOSOPHERS OF SEX • THE MAN WHO STOLE YOUR CAR

FEBRUARY 10, 1997

NEW YORK®

PRC

LINCOLN CITY LIBRARIES
3 3045 01360 0925



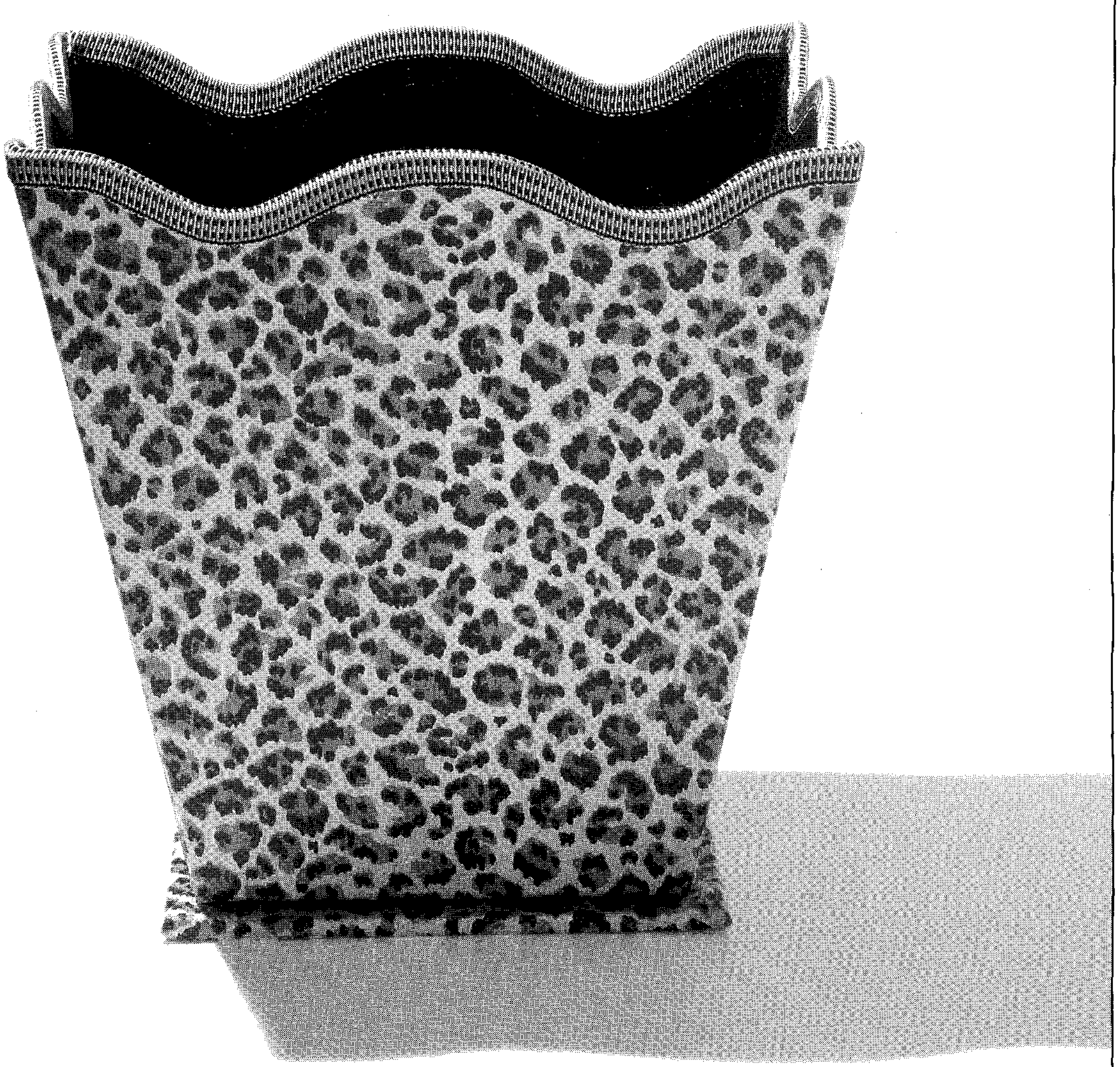
HOW TO MAKE A BEST SELLER

THE INSIDE STORY OF ONE PUBLISHING HOUSE'S ATTEMPT TO TURN A LITERARY NOVELIST INTO A MARKETPLACE SUPERSTAR. BY ERIC KONIGSBERG

FEB 1 5 1997

Looking for a cheetah scallop wastebasket that even PETA might approve of?

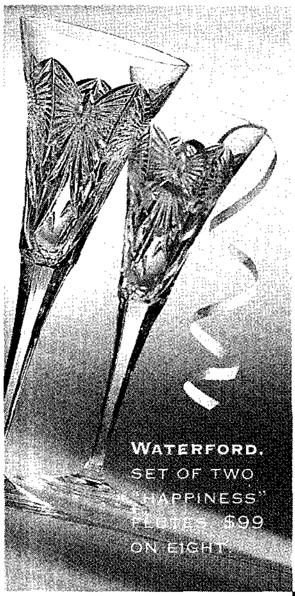
In fabric covered with trim, designed by Legacy. From our collection of over two hundred decorative wastebaskets and matching accessories.



Look no further.™

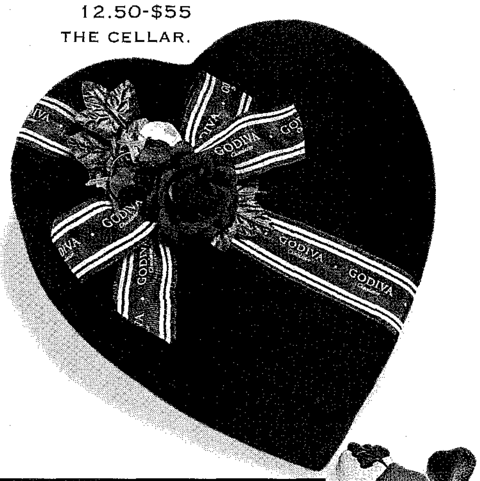
GRACIOUS HOME

1217 3rd Ave. at 70th St, NYC 10021 • 212-988-8990 • 800-338-7809
Mon-Fri 8-7, Sat 9-7, Sun 10-6. Free Delivery in Manhattan. We ship anywhere.



WATERFORD.
SET OF TWO
"HAPPINESS"
FLUTES. $99
ON EIGHT.

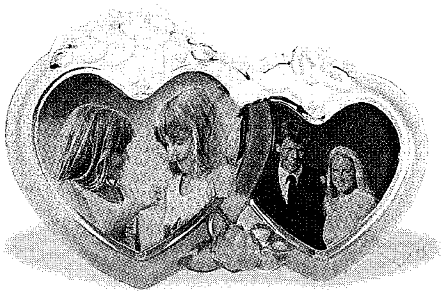
GODIVA.
FINE CHOCOLATES.
12.50-$55
THE CELLAR.



HOW *Sweet* IT IS!

LOVE IS EVERYWHERE AT MACY'S. SEE IT SPARKLE IN OUR JEWELRY, FEEL IT IN OUR SOFT SILKS AND SATINS, BREATHE IT IN AT OUR FABULOUS FRAGRANCE COUNTERS. WE HAVE HUNDREDS OF GIFTS TO DELIGHT THE SENSES THIS VALENTINE'S DAY. COME IN AND ENJOY THE SWEET SENSATIONS .

RALPH LAUREN.
SILK FLORAL
SCARF. $110
MAIN FLOOR.



MIKASA.
ROSEMONT
DOUBLE-HEART FRAME.
$35 ON EIGHT.

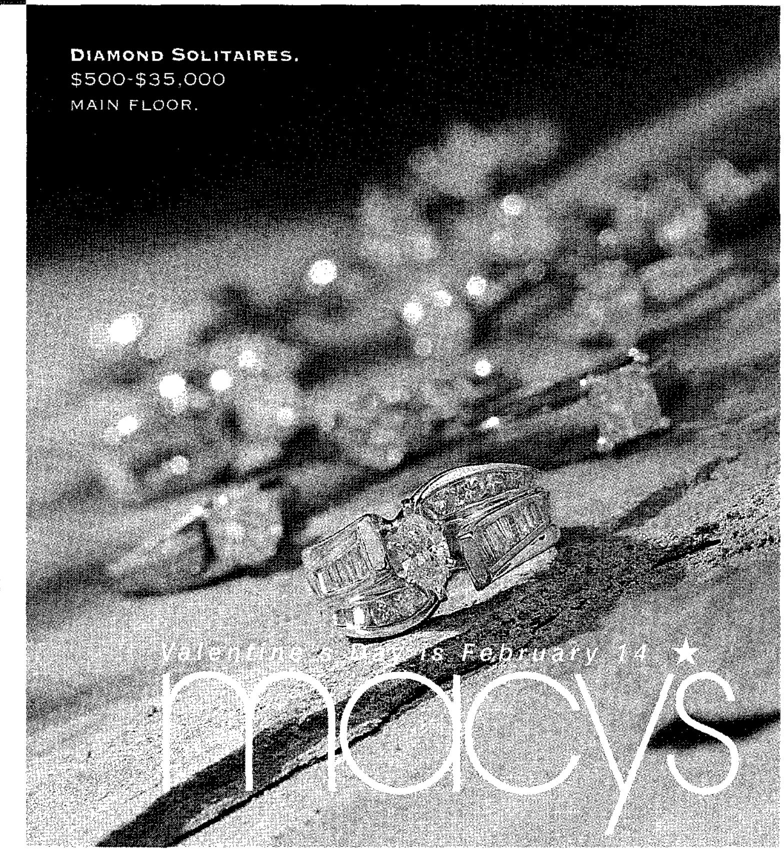
N°5
CHANEL
PARFUM

RUBY AND DIAMOND HEART SLIDE NECKLACE.
$600 MAIN FLOOR.

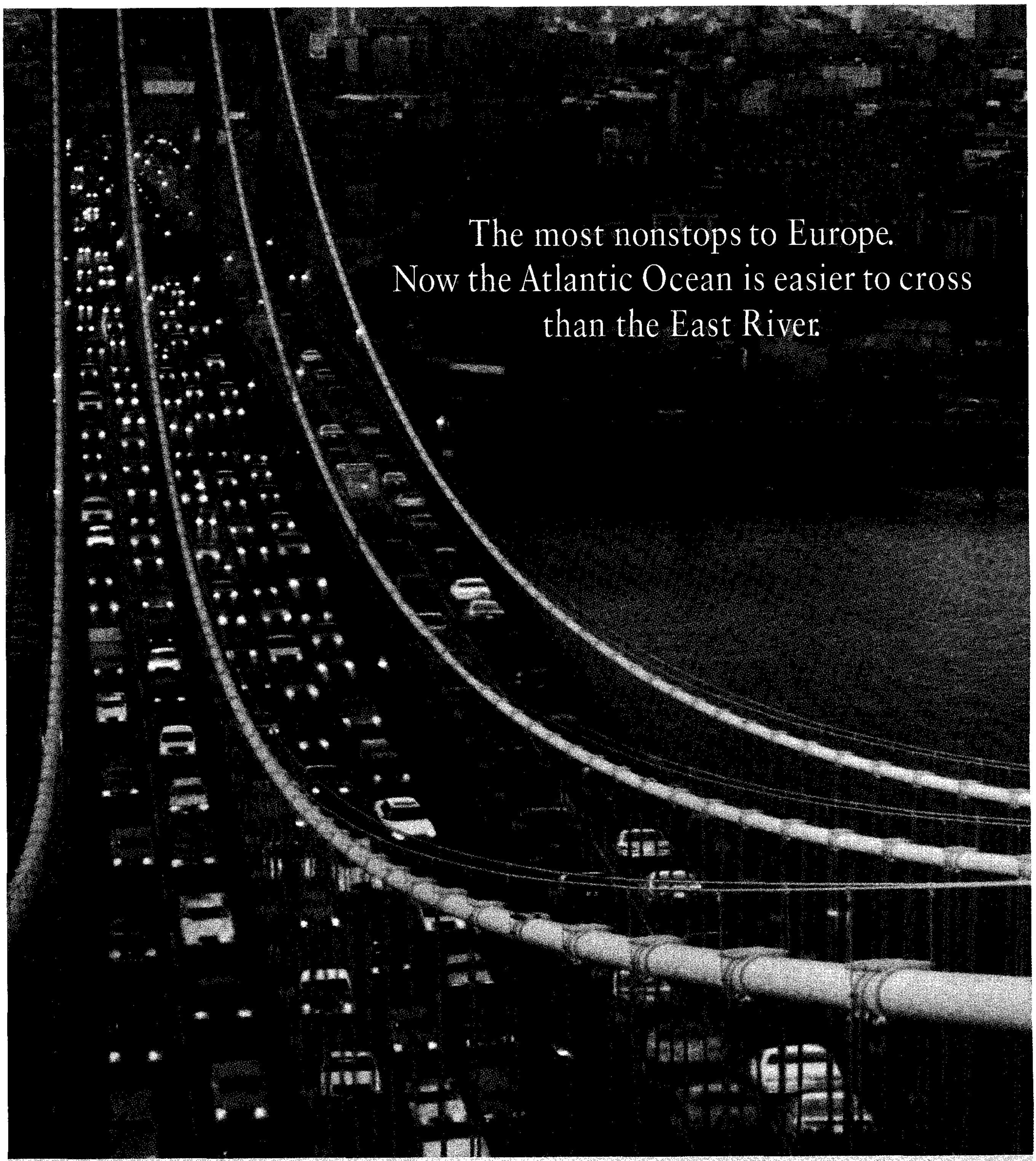
CHANEL N° 5.
THE COLLECTION:
$15-$240
MAIN FLOOR.

SILK BOXERS.
IN ASSORTED
PATTERNS AND
SOLIDS. $19-$22
MAIN FLOOR.

DIAMOND SOLITAIRES.
$500-$35,000
MAIN FLOOR.



Call Linda Lee and the Personal Shoppers at Macy's By Appointment:
212-494-4181. Outside New York, 1-800-343-0121.


The most nonstops to Europe.
Now the Atlantic Ocean is easier to cross
than the East River.

Delta offers more nonstop flights from New York to Europe than any other airline, with 67 weekly departures to 11 different European cities. In fact, with our Worldwide Partners,® Delta has nonstop and connecting flights to 50 cities in Europe and beyond. And you get a frequent flyer program that lets you earn travel awards to over 500* cities worldwide. So when business calls you to Europe, make it easy on yourself. Fly Delta. For more information, visit our web site at http://www.delta-air.com.

Delta Air Lines

You'll love the way we fly®

Service subject to change without notice. *Based on cities served by Delta, Delta Connection® and SkyMiles® airline partners. Delta Connection flights operate with Delta flight numbers 3000-3999, 4200-5999 and 7000-7999. ©1997 Delta Air Lines, Inc.

Contents Feb. 10, 1997

"Yes! Who says we can't sell literature here?"

BARBARA GROSSMAN, VIKING PUBLISHER, PAGE 24

24 Making Book

By Eric Konigsberg

If you're not John Grisham or Tom Clancy, the path to a published work that sells is long and tortuous. And if you're a writer of literary fiction, expanding beyond a small core audience is even tougher. *New York* followed an author and a publisher (and all the supporting players) from that initial lunch through budgets and marketing decisions, dust-jacket designs and promotional galleys, sales reps and tie-ins. Will it break through? You'll just have to read it.

34 Ménage à Deux

By Maer Roshan

Screw publisher Al Goldstein wants you to know he was fighting censorship long before Larry Flynt; sex columnist Candace Bushnell would really prefer that Al stop coming on to her. They talk, of course, of sex.

40 The Towing Line

By Jennifer Wolff

NYC
MARSHAL
STAFF

If you fail to pay those parking tickets, city marshal Jeffrey Rose is the guy who's going to make you regret it. Look for your car in a desolate yard in Red Hook. That is, unless you catch him in the act of towing it—and can produce cash on the spot. He's heard more vitriol and sob stories than anyone else alive. And the funny thing about it is—he's pretty nice.

Gotham

13 The real floating crap game; emergency Valentine's supplies on the West Side Highway; pot goes on CD-ROM

Departments

18 On Seventh Avenue

Bob Morris

Straddling haute couture and Fed-Ex uniforms, CFDA president Stan Herman keeps the biz humming

22 Media

John Istel

Charles Ortleb's strange mix of AIDS-inflected gossip and paranoia finally wears out its readers

Marketplace

44 Best Bets

Corky Pollan

Read your own Lip; perfumes of the stars; Coco & Z goes teenage; dressing-table reflections

46 Sales & Bargains

Dany Levy

Hope & Wilder stays put; a masseuse delivers; a Spartan fitness check

The Arts

48 Movies

David Denby

Czech, please: *Kolya* is wonderfully sweet-tempered and relaxed yet unsentimental

50 Art

Mark Stevens

Tiepolo and late de Kooning: Fluency that ought to be taken more seriously

52 Books

Walter Kirn

Why we're breaking up: *The Divorce Culture* blames the parents

56 Classical Music

Peter G. Davis

The Metropolitan displays brilliant polish—but the excitement may be disappearing with the flaws

58 Dance

Tobi Tobias

Switched-off Bach: Jerome Robbins's *Brandenburg* is contrived, but a Parisienne steals the show

114 Television

John Leonard

Chuckles bite the dust: Mary Tyler Moore and Ed Asner go serious

Cue

117 The nature of A.R.T.; Ali's latest hit; interactive Dr. Seuss; *In-Betweens,* finally downtown; TriBeCa's Kitchenette; movie presidents turn sinister

143

Misc.

Letters 7
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 9
***New York* Competition** *by Mary Ann Madden* 167
***Guardian* Crossword** 168
'Cue' Crossword *by Maura B. Jacobson* 168
Classified 151
Strictly Personals 162

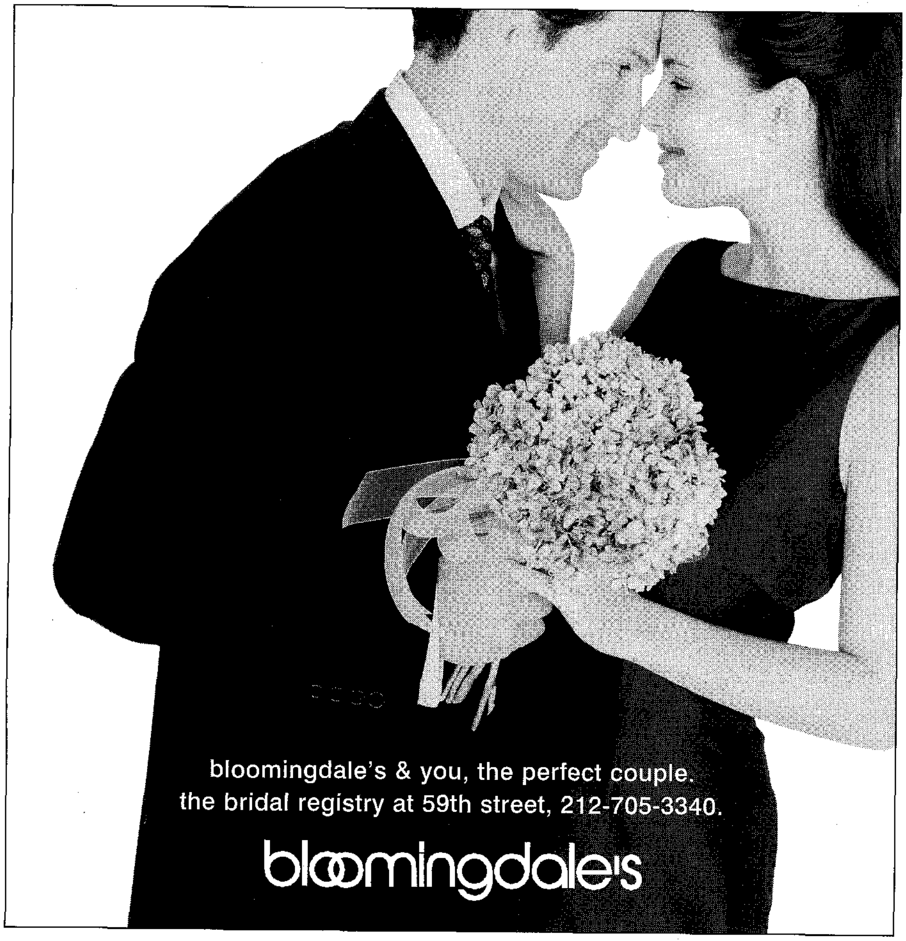
FEBRUARY 10, 1997—VOL. 30, NO. 5. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver,** New York **Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photograph by Steven Freeman.

BRISTOL PLAZA
Better than a Hotel

Luxury suites, elegantly furnished with daily maid & linen service. Complimentary membership for Pool & Health Club. Available on long or short term leases.

BRISTOL PLAZA
210 EAST SIXTY-FIFTH STREET, NEW YORK, NY 10021
TELEPHONE 212.826.9000 FAX 212.753.7905



bloomingdale's & you, the perfect couple.
the bridal registry at 59th street, 212-705-3340.
bloomingdale's

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller

MANAGING EDITOR
Sarah Jewler

EXECUTIVE EDITOR
John Homans

NEWS EDITOR
Jeremy Gerard

DESIGN DIRECTOR
Robert Newman

PICTURE EDITOR
Margery Goldberg

FASHION DIRECTOR
Jade Hobson Charnin

DEPUTY EDITOR
Maer Roshan

SENIOR EDITORS
Phoebe Eaton, Hugo Lindgren, Matthew Weingarden

STAFF EDITORS
Ruth G. Davis, Kate O'Hara

CONTRIBUTING EDITORS
Suzanna Andrews, Lisa Birnbach
Rene Chun, John Connolly, Peter G. Davis
David Denby, Jeffrey Goldberg, Gael Greene
Peter Hellman, Tony Hendra, Craig Horowitz, Bob Ickes
Karrie Jacobs, Mark Jacobson, Maura B. Jacobson
Peter Kaminsky, James Kaplan, Beth Landman Keil
Walter Kirn, John Leonard, Barbara Lippert
Mary Ann Madden, Rebecca Mead, Deborah Mitchell
Chris Norris, John H. Richardson, Nancy Jo Sales
Luc Sante, John Simon, Christopher Smith
Mark Stevens, Tobi Tobias, Michael Tomasky
Guy Trebay, Alex Williams

CULINARY EDITOR
Gillian Duffy

BEST BETS EDITOR
Corky Pollan

PHOTO DIRECTOR, SPECIAL PROJECTS
Jordan Schaps

SALES & BARGAINS EDITOR: Dany Levy

STAFF WRITERS
Maureen Callahan, Barbara Ensor
Linda Hall, Ariel Kaminer, Edith Newhall
Ethan Smith, Norman Vanamee

ASSOCIATE EDITORS
Christopher Bonanos, Matthew McCann Fenton
Robert Patronite, Robin Raisfeld, Elizabeth Shepherd

PRODUCTION EDITOR
Deborah Gasiorek

ASSISTANT EDITORS
Alexandra Lange, Claire Perrault, Clay Thurmond

REPORTERS
Ondine Cohane, Patricia Falvo
Lucy Hawking, Michael Steele

DEPUTY ART DIRECTOR
Florian Bachleda

ART PRODUCTION DIRECTOR: Eugene R. Tooman
DEPUTY PICTURE EDITOR: Sabine Meyer

ASSOCIATE PICTURE EDITORS
Nakyung Han, Yvonne Stender

ASSISTANT ART DIRECTOR: Vita Parrino
DESIGNERS: Andrea Dunham, Pino Impastato
ART STAFF: Steven Davis, Anthony Funaro
Anton Ioukhnovets, Jennifer Procopio, Ellene Wundrok
COLOR PRE-PRESS MANAGER: Alejandro Gomez
ASSISTANT TO THE EDITOR-IN-CHIEF: Deborah R. Slater

EDITORIAL ASSISTANTS
Sarah Bernard, Laura Georgio
Vanessa Grigoriadis, Ariel Levy

PUBLIC RELATIONS DIRECTOR
Maury Rogoff

SYSTEMS MANAGER: Marty Reinert
ASSOCIATE SYSTEMS MANAGER: David Miller
PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Robert P. Wilkey
ASSISTANT PRODUCTION MANAGER: Bobbi Fischer
PRODUCTION COORDINATOR: Amanda P. Fellows

The following are registered trademarks, and the use of these trademarks is *strictly prohibited: Best Bets, Best Bids, Between the Lines*, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Telephone: 212-508-0700. **Copyright © 1997 by K-III Magazine Corporation. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman.

“Put your footwear it’ll do the most good.”

-Kenneth Cole

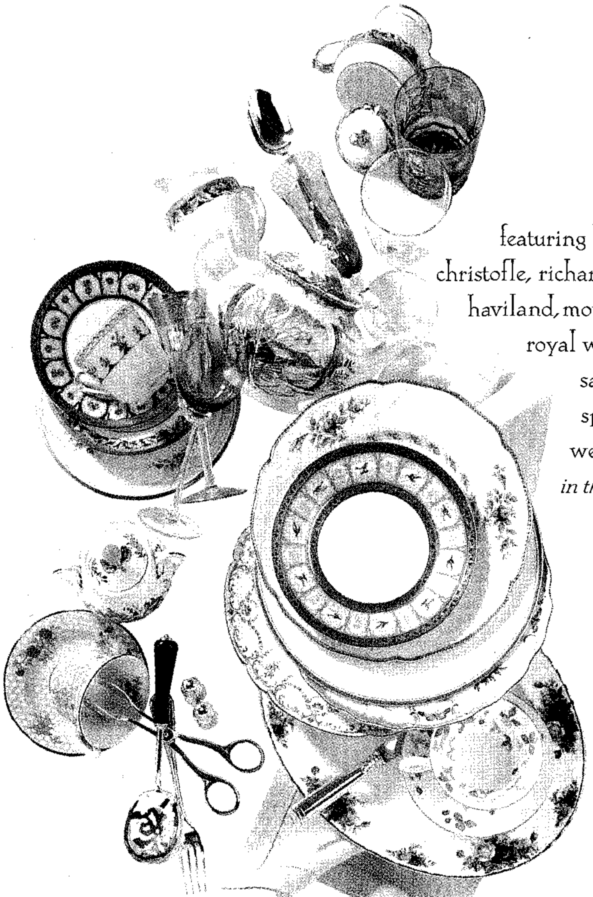
In February, get 20% off any new pair of shoes when you bring in an old pair for someone who really needs them.

Join us in support of H.E.L.P. the nation’s largest provider of housing for the homeless.

Call 1-800 KEN COLE for a store location near you.

353 Columbus Ave. (at 77th St.) 212-873-2061 • 95 Fifth Ave. (at 17th St.) 212-675-2550
597 Broadway (at Houston) 212-965-0283 • Roosevelt Field Shopping Center 516-877-0197
The Mall at Short Hills 201-258-1601 • The Westchester 914-684-2653

the wedding registry at abc.



featuring baccarat,
christofle, richard ginori,
haviland, mottahedeh,
royal worcester,
saint louis,
spode and
wedgwood.
in the parlour

abc
carpet
& home

broadway at e.19th street. manhattan. 212.473.3000 ext. 514

Sinusitis. A serious medical problem. Over 36 million suffer its misery: Thick nasal discharge, stuffiness, headache and facial pain, labored breathing. The good news: Effective treatment is available.

For information, call the Sinus Center toll free at 1-888-SINUS-RX.

The Sinus Center is a group of board-certified, university-affiliated ear, nose and throat physicians who specialize in the treatment of sinusitis.

Sinusitis

The Sinus Center
New York Otolaryngology Group
1-888-SINUS-RX (toll free)
36A East 36th Street, New York, NY 10016

NEW YORK

PUBLISHER
Amy R. Churgin
ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
RETAIL MANAGER Stefanie Feidelson
SALES DEVELOPMENT MANAGER Ginger Sutton
SALES REPRESENTATIVES
Amy Hochfelder Ball, Alexis Demetroulakos
Lauren Effron, Catherine Kaiser
Trish Considine Kirsch, Kira Krieger
Claudia Ryan, Wendi V. Sanders
ASSISTANTS: Roy DeCaro, Evette Manners
Ahu Z. Resimcioglu, Cara Rubin
Kristina Stefanelli, Leslie Weiss
MIDWEST MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Karen Teegarden & Associates, 810-642-1773
CALIFORNIA: SD Media, 310-264-7575
ATLANTA AND FLORIDA: Stites & Fontaine, 770-491-1419
TEXAS: Tierney & Company, 972-625-6688
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Karen Norberg
ADVERTISING COORDINATORS
Sharon Y. Quinn, Michel Gilbert
CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
PROMOTION MANAGER: Gerry Napoli
CREATIVE SERVICES: Wendy Bronstein
SENIOR WRITER/MERCHANDISING: Lauren Paige Kennedy
SPECIAL SECTIONS: Christy Casamassima
SPECIAL PROJECTS: Cori M. Lorenzon
SENIOR DESIGNER: Ilene Segal
DESIGNER: Halle Spector
MARKETING COORDINATOR: Kathryn R. Hoffman
PROMOTION COORDINATOR: Danielle Unterman
RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ASSISTANT: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor
ASSISTANT TO THE PUBLISHER: Michele L. Romano
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell Kydd
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Dana Cohen
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan
Debbie Horowitz, Chris Lutkin
Wendy Pusey, Denise Sisto
STAFF: Denise Fowler, Greta Turken
CONSUMER MARKETING DIRECTOR: Joyce A. Hansen
CONSUMER MARKETING MANAGER: W. Sean O'Connell
CIRCULATION PLANNING DIRECTOR: Thomas Masterson
CIRCULATION PLANNING MANAGER: Elizabeth Uzielli
CONTROLLER
David Rockefeller
ASSISTANT CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
ACCOUNTANTS: Michael Boyle, Michael Torres
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Susan Haridas
STAFF: Aubrey Guio, Maribel Lopez
OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Esther Gillyard, Priscilla Hood
Warren MacDonald, Joseph Markfelder, Angelo Molina
Omar Rowe, Virginia Spraggins, Sarah Wigfall
K-III MAGAZINES
CHAIRMAN: William F. Reilly
PRESIDENT: Harry A. McQuillen
VICE-CHAIRMAN: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
VICE-PRESIDENT: Curtis A. Thompson
PRESIDENT, ADVERTISING AND MARKETING: Janice Grossman
VICE-PRESIDENT: Brian T. Beckwith
VICE-PRESIDENT AND CHIEF FINANCIAL OFFICER: Linda C. Jenkins
VICE-PRESIDENT, FINANCIAL PLANNING & ANALYSIS: Jennifer P. Chu
VICE-PRESIDENT, CONTROLLER: David W. Whitwell
VICE-PRESIDENT, OPERATIONS: Steven R. Elzy
VICE-PRESIDENT, CONSUMER MARKETING: William I. Barber
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore

LETTERS FEBRUARY 10, 1997

Working It Out

Gym fans get off the treadmill and write in, boasting about waistlines, confessing their fantasies, and offering fitness alternatives.

TO MANY, THE HEADLINE ON YOUR January 20 cover, "Pain, No Gain: Why Gyms Don't Work," may imply that exercise in general is useless ["The Trouble With Gyms," by Ruth G. Davis]. A more appropriate title would be "How Even the Best Ideas Fail Because We Are Vain, Stubborn, and Unrealistic." When the gym trend first began, the motivation was health. We were all going to quit smoking, give up three-martini lunches, and take care of our bodies. This concept flew out the gym window faster than you can say *dumbbell.* Everyone had a secret agenda—in most cases an extremely unreasonable one.

Take the vanity away and the gym does work; it works very well indeed. I, too, went through the whole gamut of somewhat addictive and dangerous behavior: overtraining, injuries. But after a while, I had to face it—I simply wasn't going to turn into Arnold. When I accepted that, I began enjoying myself.

The pleasures of a fit body can be found in simple yet, as we age, increasingly important ways: Isn't it wonderful to be 40, 50, or 60 and negotiate four flights of stairs with ease? Just the other day I attended a concert at Carnegie Hall; my seat was in the balcony, the elevator under siege. I zipped up the stairs in no time, breezing by wretched-looking music lovers in various stages of collapse.

Bertrand St. Clair
MANHATTAN

RUTH G. DAVIS HAS FINALLY SAID IT ABOUT the gym craze: It's not about fitness; it's about the Next Big Machine. All sizzle, no steak. Flash back to Brooklyn, 1910: 97-pound weakling Angelo Siciliano, 17 and tired of being picked on, is too poor to buy barbells. In the Prospect Park Zoo he spots a lion exercising. The lion, it seems, is pitting one muscle group against another—keeping his jungle hunkiness despite a life spent inside a cage. Angelo adapts the principle to a no-weights, no-machine exercise system, becomes as hunky as the lion, as Charles Atlas markets himself as "The World's Most Perfectly Developed Man," and in due course becomes rich and famous.

Yuppies, take note: A working-class kid from Calabria beat your time 85 years ago.

John Winston Bush
BROOKLYN

RUTH G. DAVIS'S PIECE WAS UNBALANCED and irresponsible. Had she not been encumbered by the chip on her shoulder, she might have reported that the main purpose of treadmills, steppers, and bikes is cardiovascular conditioning, or that regular weight training has been found to boost the aging body's production of human growth hormone. These are just two examples of the article's distortions by omission and commission.

As a former heart patient, I appreciate the crucial part gym work has played in my complete cardiovascular recovery. As a 47-year-old with a 32-inch waist, who is continually taken for 37, I can attest to its rejuvenating potential. Yes, I see members who repeatedly injure themselves or make no progress; without exception, they are those who haven't bothered to learn anything.

Davis would have done *New York* readers a favor had she focused on the importance and specifics of taking responsibility for one's own body. I can only conclude that she burned out on gyms because she approached her workouts with the same careful consideration displayed in the article—that is to say, not much.

Chris Alexander
HOUSTON, TEX.

HABITUAL USERS OF THE MACHINES HAVE been at gyms for years seeking the one piece of equipment that will give them the body they think they're getting. (Remember those thigh-jigglers and fanny-rollers?) It's much easier to convince yourself that you're going to get that perfect body by sweating away one hour daily than to look into changing the way you live. The Lady on the Treadmill isn't going to get very far if she goes home and eats two boxes of Oreos and a Kentucky Fried Chicken lunch every day.

Then there is the unrealistic-body-image factor. No exercise I do at the gym, or anywhere else, will give me the body of a 22-year-old. Heredity and age being what they are, no matter what I do, I must face the fact that at 42, I'm not going to have Cindy Crawford's body. But I certainly don't expect a gym attendant to be the one to apprise me of that fact. In the end, it's my responsibility to figure *some* things out for myself.

N. LoBalbo
BETHEL, CONN.

AS A FITNESS PROFESSIONAL, I FOUND RUTH G. Davis's article to be amusing at best. Yes, many people use health-club equipment incorrectly, but who are you to say that fitness instructors haven't tried to correct these people on numerous occasions? There is a man at my gym who always supports his weight with the handrails of the StairMaster. I have corrected this man's technique, but he continues to use the machine improperly. Should I revoke his health-club membership because he is not listening to me? It has been my experience that individuals are aware of their dangerous use of equipment but don't care, because of their feelings of invincibility or what I like to refer to as high levels of testosterone.

Claudia Ayash
MANHATTAN

GYMS *DO* WORK. I KNOW, BECAUSE I HAVE worked out at one for five years. The result: At age 57, I have a 30-inch waist and 8 percent body fat, and I feel great. If people misuse the machines, they will have problems—so what? The same is true for cars, computers, and can openers.

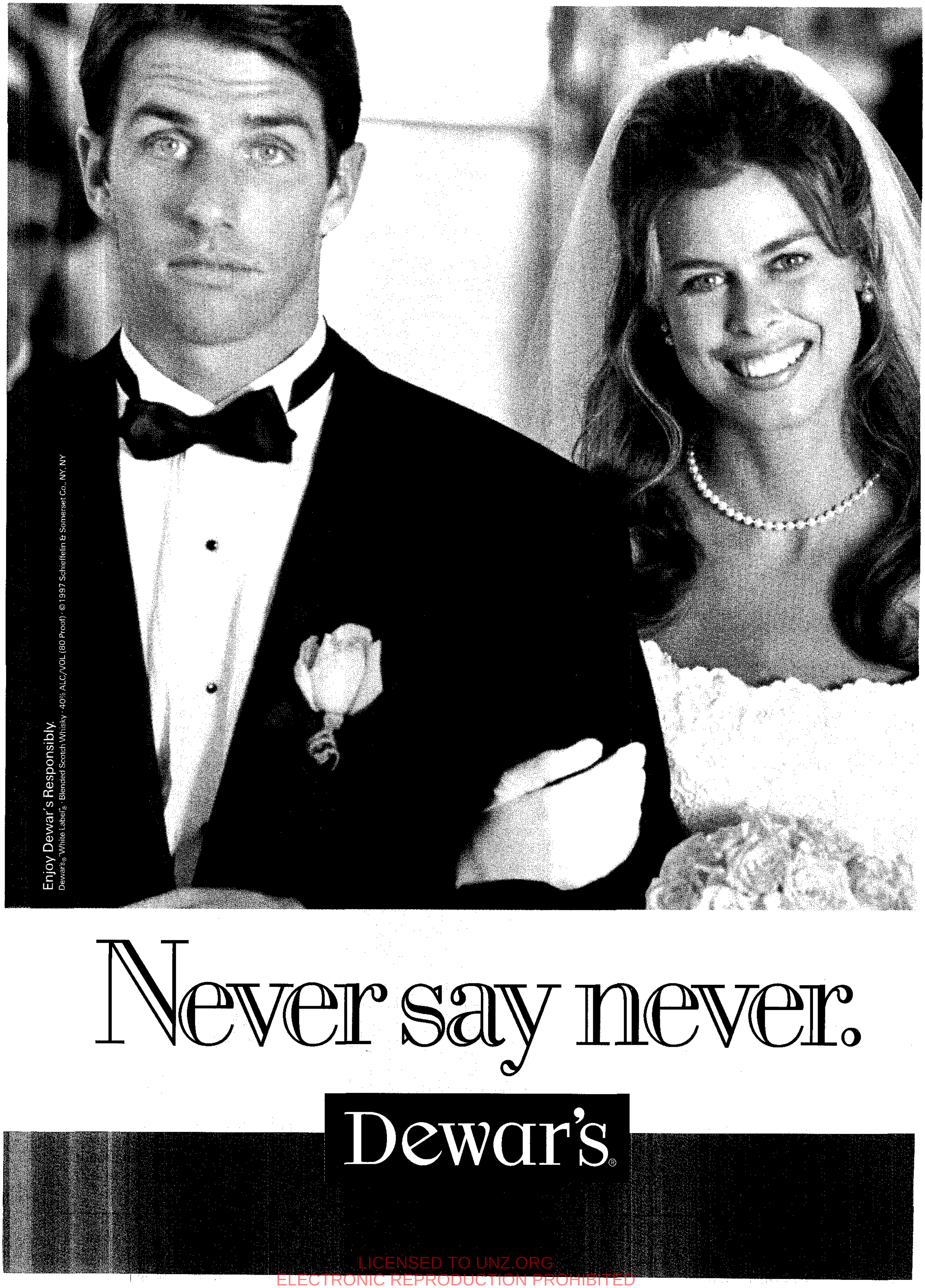
Frederick Frey
MANHATTAN

TO SAY THAT THE ONLY REASON PEOPLE GO to gyms is to get in shape is like saying the only reason people go to bars is to get drunk.

Rich Beattie
MANHATTAN

Correction In "Aqua Man," by Liesl Schillinger (February 3), it was erroneously reported that Craig Beital built a tank that burst in a Connecticut off-track-betting parlor.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to 104700.2560@compuserve.com. Please include a daytime phone number.*


Enjoy Dewar's Responsibly.
Dewar's® "White Label"® · Blended Scotch Whisky · 40% ALC/VOL (80 Proof) · © 1997 Schieffelin & Somerset Co., NY, NY
Never say never.
Dewar's®

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

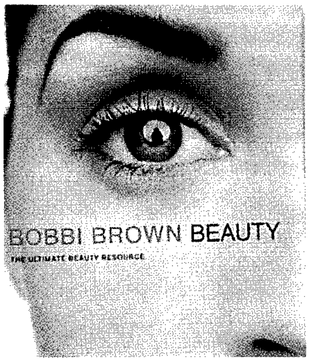
STAR WARS OVER CENTRAL PARK WEST

A controversial plan by the Museum of Natural History to tear down the Hayden Planetarium and replace it with a new $135 million glass box is pitting neighbor against neighbor on the Upper West Side. In the Beresford, which is across the street from the planetarium, they're even fighting about whether to fight. The board of the tony co-op recently hired a well-connected lawyer, **Fabian Palomino,** and plans to file suit against the museum to block the project—a move that has enraged some tenants. "They hired a lawyer without consulting any of us," complains **Betsy Gotbaum,** a Beresford resident and the head of the New-York Historical Society. "If we're going to be paying for it, I'm totally outraged." A group of pro-Hayden tenants is now trying to mobilize against the board of its own building. Several other tenants question whether Palomino, a longtime Cuomo loyalist who was tarnished in the Jacob Javits Convention Center scandal some years ago, is the right lawyer to go up against the venerable **F.A.O. Schwarz Jr.,** who represents the museum. Palomino plans to file "a taxpayer action to declare [the proposed demolition] unconstitutional and to enjoin the city from contributing funds," says one insider. As the debate rages, even neutral neighbors are getting caught in the crossfire. "I contributed to the defense league, or whatever it's called, because I didn't want to be booed in the lobby," says movie producer and Beresford resident **David Brown,** who admits he feels "ambivalence—and a certain fear of my neighbors, but less so of the Museum of Natural History."

FOR RODMAN, WIFE'S A DRAG

The bad boy-girl of pro sports, **Dennis Rodman,** has a brand-new problem: an ex with an ax to grind. **Anicka Bakes Rodman's** book proposal, *Bad As It Could Be: My Life With Dennis Rodman,* promises "a story of rags to riches to unmitigated hell": A tormented, insecure girl who was raised in Sacramento, California, by an obese mother who cleaned the homes of her schoolmates, Anicka escaped by becoming a model at the age of 16. She says she hooked up with Rodman in 1986, and before they split in 1991 became pregnant by him seven times, resulting in one child (Alexis), two miscarriages, and four abortions (after one of which Rodman forgot to pick her up at the doctor's office). "During the course of their relationship, Dennis gave her body lice, chlamydia, herpes, and gonorrhea," the proposal says, before detailing his affairs and their violent relationship. By her own admission, Anicka gave as good as she got: She pulled a gun on Rodman, burned his clothes, and, after finding a video of him having sex with another woman, broke his video equipment with a baseball bat. Despite all these juicy details, none of the major publishing houses in New York signed Anicka up. Instead, the book went to L.A.'s Dove Books for a sum industry insiders put at around $150,000. Rodman says his ex is lying for the money: "She gets $10,000 a month for 80 days of marriage. I think that should be good enough." His proof that he never made a sex video? "She would have kept the damn thing and made *a lot* more money."

Dennis Rodman:
Here comes the bride!



Little Brown book:
Disappearing ink?

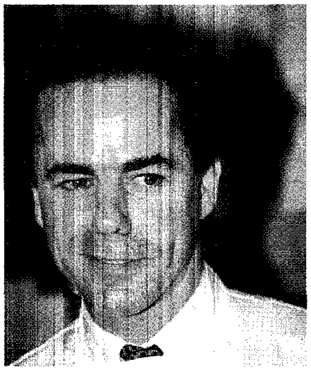
VOGUE MAGAZINE'S *BAZAAR* OMISSION

Both *Harper's Bazaar* and *Vogue* ran articles about Bobbi Brown's new book, *Beauty,* in their February issues, with one notable difference: While *Bazaar* ran a cover shot of the book intact, *Vogue* ran a picture of the cover with the co-author's name oddly omitted. Why? Maybe because the author in question is *Bazaar* fashion and beauty-news director **Anne-Marie Iverson.** Magazine insiders claim that the long-standing rivalry between the two publications may be behind the disappearing act, but Condé Nast spokesman **Paul Wilmot** insists the sin of omission was committed by publisher HarperCollins. "We didn't do it; *they* did. HarperCollins provided us with the slides with the author's name airbrushed out," he snipes. "Maybe they felt this was a better way to promote the book." A source at *Bazaar* isn't buying it: "No such art was sent out. Somehow, *Women's Wear Daily, W,* and *Seventeen* managed to get the proper slides."

ONCE, TWICE, THREE TIMES A LADY

Even the Washington *Post* gave in to a round of journalistic nepotism this past week. In addition to featuring owner **Katharine Graham's** memoir, *Personal History,* on the front of the paper's Sunday "Book World," the paper also put the *Post* matriarch on the cover of the Sunday magazine and excerpted her book in Monday's and Tuesday's "Style" sections. (Another excerpt appeared in the Graham-owned *Newsweek.*) A spokeswoman for the paper admitted that the proliferation of press on Graham's book is due in part to the author's ties with the publication: "Ms. Graham's relation to the paper makes her of particular interest to our readers." But other sources indicate that the decision to give Graham such extravagant coverage was not so simple. "Style" editor **David von Drehle**

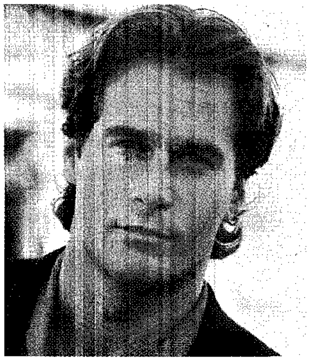
Photograph: top, Andrea Renault/Globe Photos.



David Bouley:
Eat and run

BOULEY TOSSES HIS WALDORF SALAD

David Bouley's decision not to participate in **Elton John**'s February 8 AIDS benefit at the Waldorf is leaving a bad taste in several mouths. Though the star chef's name is prominently displayed on the event's invitation alongside those of such "dinner committee" members as **David Geffen, Michael Eisner,** and **Sharon Stone,** Bouley insists that he never committed to this year's benefit, because he has no restaurant or staff at this point: "There were never any negotiations to do the dinner this year." Yet Elton John's agent, **Howard Rose,** insists, "David is still involved. He designed the menu." The hotel's catering director, **Gary Merjian,** admits there is no menu yet: "We're going to design a shrimp appetizer, a chicken course, and a nice dessert. We're going to keep things simple." Not exactly Bouleyesque. Now word has it that **Mark Strausman,** chef at Fred's (in Barneys) and Campagna, has been called in to rescue the project and produce a menu with Waldorf chef **John Doherty.** Was the problem really a conflict between Doherty and Bouley? Doherty claims he asked to meet with Bouley to co-design a menu that would be representative of both chefs. The next thing he heard was that Bouley was "unavailable." "As far as I know, he has no role in the dinner now," says Doherty. "Maybe my message was misconstrued."



Rande Gerber:
Suddenly Cindy's

says, "It was a tough call. In many ways, it was unfortunate that this came from someone with a *Post* connection. It would have been easier to justify this if it had been a book by **Pamela Harriman.**"

HOW DEAR IS NOACH TO CLINTON-GORE?

Exactly what **Noach Dear** is going to get for raising some $500,000 for the Clinton-Gore campaign remains to be seen, but it's already apparent that his reward won't live up to the City Councilman's great expectations. Dear recently tried to show off his clout with Clinton during a trial in Brooklyn, where the controversial district leader had to give up his post after charges that he illegally used his parents' address to establish residence. "I was told someone from the White House was going to call us to tell us to 'back off' because Mr. Dear was a fund-raiser," says **Louis Rosenthal,** an attorney for one of Dear's political rivals. "But we never heard anything." Meanwhile, sources report that the beleaguered pol has been furiously lobbying the administration for a job in Washington; one political insider even insists that poor Dear tried to promote himself as the next ambassador to Israel. Even if he actually had a shot at that job—a scenario Clinton confidants laugh at—he probably lost it shortly after the election, when Dear very undiplomatically repeated on Israeli radio a private conversation he had had with Clinton: "[The president] said, 'I'm going to follow the same path I followed prior to re-election. . . . I'm not going to make the same mistake that **George Bush** and **James Baker** made by putting pressure on Shamir.' " Dear did not return calls.

GERBER'S BABY; CALVINIST CRUCIFIX

CRAWFORD'S NEW CRIB: Cindy Crawford seems to have bounced back nicely from her disastrous marriage to **Richard Gere.** West Coast sources report that the mole-adorned supermodel is moving out of **Rick Moranis**'s house, which she rents, and into a sprawling new spread in the Hollywood Hills that she has purchased with on-again, off-again flame **Rande Gerber,** who just opened a branch of his Sky Bar in **Ian Schrager**'s new Mondrian Hotel. "Cindy hates going to clubs, but now that she and Rande are together, she's hanging at the Sky Bar all the time," reports a pal. According to a Sky insider, the couple have been discussing marriage and children. Crawford's spokesman declined to comment. **VILLAGE OF THE DAMNED:** Columnist **Cynthia Heimel** and writer **Hugh Pearson** aren't the only casualties of **Don Forst**'s regime at *The Village Voice.* Two of the weekly's popular cartoonists, "Life in Hell" and *Simpsons* creator **Matt Groening** and **Lynda Barry** of "Ernie Pook's Comeek," were just notified by mail that they have four weeks to vacate the *Voice.* According to one insider, the 63-year-old Forst "really doesn't care for cartoons." But a Forst spokeswoman says, "We needed their space for our sports page, 'The Score.' We are making a lot of changes." **KELLY'S CROSS TO BEAR:** Single life seems to be turning into a religious experience for **Kelly Klein.** The recently separated wife of **Calvin Klein,** who has produced photo books on swimming pools and underwear, has decided to focus on crucifixes. "It's in a very early stage," confirms a Klein employee.

Kelly Klein:
Finding God?

Additional reporting by Kate Coyne and Zoe Wolff.

FLY THE FRIENDLY SKIES

Viking insists that **Marcia Clark**'s book *Without a Doubt* is finally coming out this spring, but her airborne antics over the past few months might explain the long delay. Sources say the Simpson prosecutor entertained her fellow passengers in the first-class section of an American Airlines flight by going at it "hot and heavy" with her then-new boyfriend, the musician **Mitch Kashmar** of the Pontiax. While **Al Pacino, Joan Collins, Nolan Miller,** and **Robert Redford** looked on, Clark and Kashmar "mauled each other the entire flight," recalls another passenger. "They were under their blankets, and she was feeding him and he was feeding her, and he was licking her fingers and she was licking his face," the source continues. "Nobody watched the movie."

Photographs: clockwise from top left, Adam Scull/Globe Photos; Andrea Renault/Globe Photos; Kal/Gamma-Liaison.

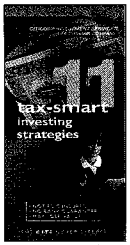
Make Smart Investing Simple.[SM]

For tax-smart investments, don't just ask your neighbor.

ASK CITI[SM]

Call 1(888)ASK-CITI[SM] ext.7412

ASK CITI.[SM] We'll tell you about all the tax-advantaged investments available through Citicorp Investment Services at Citibank. We have everything from mutual funds, from over 100 well-known fund families, to Unit Investment Trusts. All of these can help you grow your money faster. Our Investment Consultants can also help you develop a Personal Investment Plan for free. And you can stay on top of your investments and transfer funds 24 hours a day by PC, phone or at any Citibank ATM. So if you want to keep more of the money you earn, don't ask just anybody. ASK CITI.



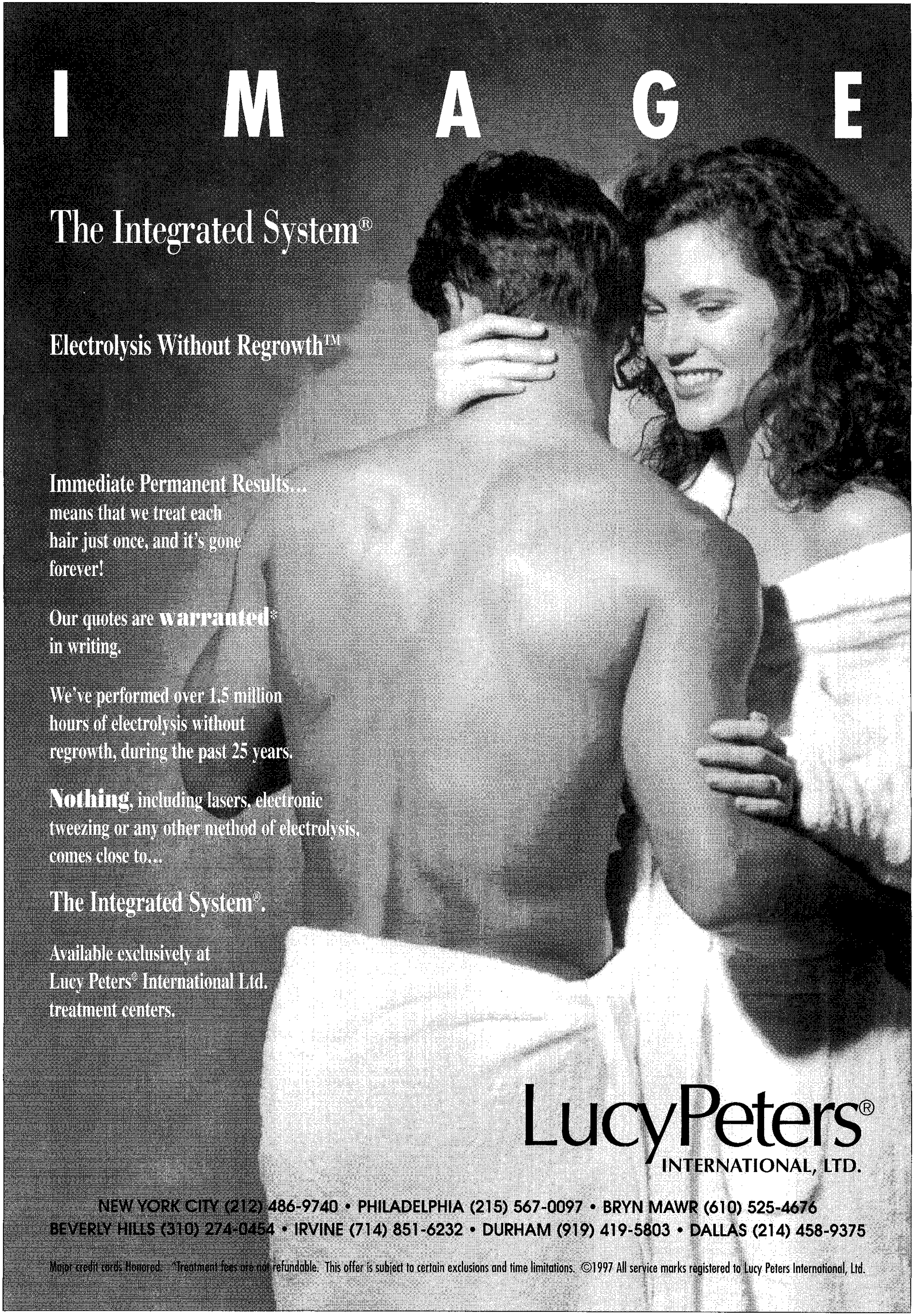
For more information, or to receive your free copy of our Tax-Smart Investment Strategy Guide, call 1 (888) ASK-CITI[SM] ext. 7412.

THE **CITI** NEVER SLEEPS®

CITICORP INVESTMENT SERVICES
A CITIBANK COMPANY

Citicorp Investment Services, member NASD/SIPC, a subsidiary of Citibank, N.A., and an affiliate of Citibank (New York State), Citibank (Nevada), N.A., and Citibank, F.S.B. For more information about any mutual funds and Unit Investment Trusts, ask for a prospectus. Please read it carefully before investing or sending money. ©1997 Citicorp Investment Services.

INVESTMENT PRODUCTS
- **NOT FDIC INSURED**
- **NO BANK GUARANTEE**
- **MAY LOSE VALUE**



IMAGE

The Integrated System®

Electrolysis Without Regrowth™

Immediate Permanent Results... means that we treat each hair just once, and it's gone forever!

Our quotes are **warranted*** in writing.

We've performed over 1.5 million hours of electrolysis without regrowth, during the past 25 years.

Nothing, including lasers, electronic tweezing or any other method of electrolysis, comes close to...

The Integrated System®.

Available exclusively at Lucy Peters® International Ltd. treatment centers.

LucyPeters®
INTERNATIONAL, LTD.

NEW YORK CITY (212) 486-9740 • PHILADELPHIA (215) 567-0097 • BRYN MAWR (610) 525-4676
BEVERLY HILLS (310) 274-0454 • IRVINE (714) 851-6232 • DURHAM (919) 419-5803 • DALLAS (214) 458-9375

Major credit cards Honored. *Treatment fees are not refundable. This offer is subject to certain exclusions and time limitations. ©1997 All service marks registered to Lucy Peters International, Ltd.

GOTHAM

The sheer ecstasy of being crowded together—*Jean Baudrillard*

Gambling

AT THE NEW-WAVE CASINO, YOU COULD END UP ON QUEASY STREET

DRESSED IN A LIGHT-BLUE SAILOR'S sweater and navy slacks, Captain Gary Flesche stood with his feet wide apart, his arms folded across his chest, surveying the 50-odd passengers on the lower deck of the *Liberty I.* "You look around," he said. "There are enough people who have their sea legs." The boat started to turn, and Flesche lost his balance for a second. "We operate offshore, so the challenge is there," Flesche continued. "From a marine perspective, it's fun."

From a passenger perspective, on the other hand, it's maybe a little less fun. "I feel awful, *awful,*" said one woman, leaning her head against a Double Diamond slot machine. "I didn't know it would be so—" She stuck out her hand and waved it back and forth. Although the city's first gambling cruise boat was built extrawide with stabilization keels, the *Liberty I* has to be at least three miles offshore and in international waters to operate legally. And, as a deck hand named Valentino said twenty minutes into the cruise, "the Atlantic, it's the roughest water, the roughest. You're going to see some throw-up. I know because I have to clean it up."

Passengers had been eating salmon and creamed spinach at the time, eagerly awaiting the moment they could begin gambling. But by about 8:30 P.M., a certain pall had fallen over the ship's floral-carpeted lower deck. A man at the blackjack table spat out his gum and asked a waitress, "Where's the bathroom?" A woman hurried toward the bow, a motion-sickness bag in her hand. A group began gathering by the door to the ladies' room: "It's a full house tonight," said a cocktail waitress brandishing a ginger ale as she opened the door. "Women in there are getting *sick*!" said a passenger on her way out. "One woman was down on her hands and knees. She was white as a ghost. I was fine until I saw that."

Not everyone was stricken. The blackjack tables were more than half full, and shouts of excitement rose up from the roulette area, where one man kept peeling hundred-dollar bills from a wad of cash and feeding them to the dealer. "I was here last Saturday and I won $1,400," said a man from Queens who has been on the *Liberty I* seven times in its four weeks of operation. "Then I went back that night and lost $2,000. That was *my* mistake."

Still, it was hard not to notice the woman sprawled on the stairs, or the man at one blackjack table holding a motion-sickness bag to his mouth with one hand and giving directions to the dealer with the other. A drug called Travel Time, which most of the crew had taken before setting sail, was available behind the bar. "I just keep trying to get them to eat crackers," said a good-natured waitress named Denise. "They think I'm trying to get them sick. I say, 'When you were pregnant, you ate crackers, right? So eat *crackers.*' "

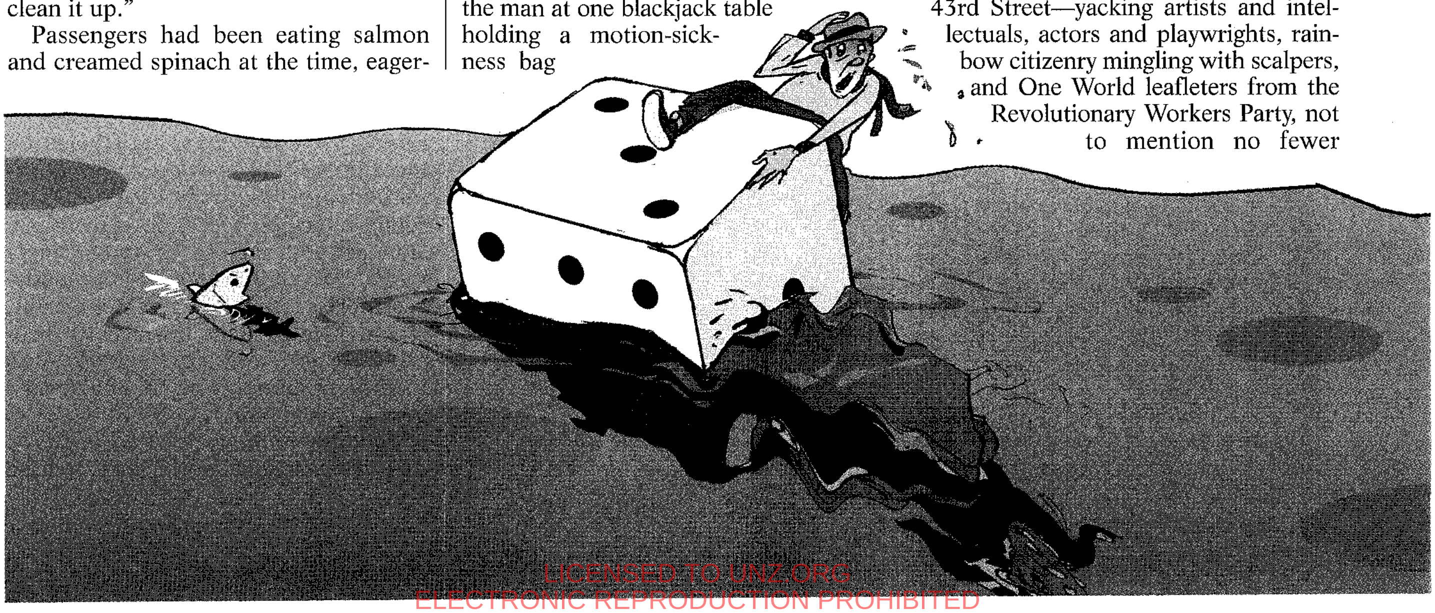
By 11 P.M. the upstairs dining area had been turned into a sick bay and the D.J. was playing soothing stuff like "American Pie" at low volume. Captain Flesche's instructions are to stay out at sea unless the waves swell to five or six feet (the winds should be calmer in the summer). Absent any other problems, the night cruise heads back to shore at 11:30 P.M.—for some, not a moment too soon. "The fact that people were puking was definitely a minus," said a young man who dropped $180 at a $5 blackjack table while his wife, on the stool next to him, lay slumped facedown on the green felt, her head cradled in her arms. "And did anybody *win* anything?"

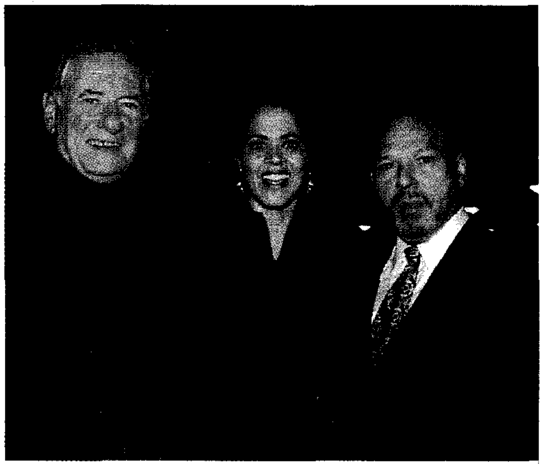
RUTH G. DAVIS

Race

AT THE GREAT DEBATE: NO RETREAT, NO SURRENDER

CRUSHED TOGETHER IN THE LIGHT SNOW falling outside Town Hall, pushing toward two overwhelmed ticket windows, hundreds of people spilled back across the brightly lit sidewalk on West 43rd Street—yacking artists and intellectuals, actors and playwrights, rainbow citizenry mingling with scalpers, and One World leafleters from the Revolutionary Workers Party, not to mention no fewer





Moderator Anna Deavere Smith with critic Robert Brustein (left) and playwright August Wilson.

than fifteen reporters and editors from the *Times*, just up the block. Wasn't that Jules Feiffer shoulder-to-shoulder with Arthur Schlesinger Jr.?

The hottest ticket in Manhattan last week was the Theater Communications Group–sponsored Town Hall debate "On Cultural Power." The event pitted the celebrated African-American playwright August Wilson against the *New Republic* critic and American Repertory Theater artistic director Robert Brustein, a match reputedly rooted in mutual animosity. The moderator was Anna Deavere Smith (much celebrated in her own right), and the whole thing had been billboarded in the *Times* as "the sharpest cultural debate" since the Robert Mapplethorpe controversy over half a decade ago.

"It was a kind of happening," said Mike Wallace, a crony of Brustein's who arrived sans *60 Minutes* crew. "It was like a good Russian intellectual free-for-all—it was that kind of audience."

"It was August's play *Two Trains Running*," was how playwright John Guare described the showdown, with "no station where the two trains met.

"But it was also a remarkable evening," Guare added, "because it shows the hunger people have to hear these issues discussed."

Ever the unctuous aesthete, Brustein grounded his opening remarks, celebrating "inclusive art" over "exclusionary art," in Aristotle's rejection of Plato, without explaining what this had to do with contemporary black theater. Wilson, whose father is German, passionately evoked his African ancestry and the legacy of slavery to argue for theater by, for, and near blacks. This prompted Brustein to praise him for having "one of the best minds of the seventeenth century" and to offer up a donnish lecture on the double meaning of the word *soul* in Ibsen.

"It was this controlled and sort of smug Brustein versus this passionate poetic voice coming from August Wilson," said British actress Helen Mirren, adding that she'd never encountered anything comparable in London. "Wilson was asking us to face up to the fact that there are completely separate cultures growing and moving in America, and everyone's pretending they're not there."

Some took issue with Wilson's positions. "What struck me most about the man is he is self-confessedly almost white, which underlines the paradox of him arguing for this separate theater," said novelist William Styron (another friend of Brustein's, to be sure).

Wallace, too, found it "a little difficult to hear about [Wilson's] chains and his slave ship, for the reason that I don't feel that he has the *bona fides* to say that. . . . He's been so successful, and he surely doesn't *look* like what he professes to be." An African? "Yes. He used that term over and over again. The question from the audience I found most interesting was, how did he feel about a 'mulatto theater,' which of course he batted away."

If Brustein tended to come across as patrician and at times condescending, Wilson lost major debate points with his categorical opposition to color-blind casting, a position that found little support from blacks or whites in the crowd.

Brustein and Wilson each drew a certain amount of heckling from the partisan audience. "Both men failing to resolve anything speaks to me of a deep gulf between blacks and whites in the American theater," said Woody King, the African-American artistic director of the New Federal Theater.

"It was civilized warfare," said *Cosby* star Phylicia Rashad. "I thought this was much better than going at each other with baseball bats." ROBERT COE

SHOT

Bill Cosby Admits

West 48th Street, 5:45 P.M., Tuesday, January 28, *photographed by Barry Munger.*

Street

PLUSH LIFE: SCENES FROM THE E.R. OF ROMANCE

"ARE YOU DEDICATED?" ROCKY ASKS TOMmy. "Because *I'm* dedicated."

"Listen to me," Tommy butts in. "*I'm* dedicated."

"You are here 24 hours a day," Rocky concedes.

"You gotta be, in this business," Tommy says. "I'm losing it, but I'm loving it!"

Tommy Tuccillo starts to laugh. It's 11 P.M., and he and his half-brother, Rocky Granata, are warming up for the long night ahead of them at Just For You, The American Twenty-Four Hour Teddy Bear Florist. Tommy and Rocky have worked and lived at Just For You, their storefront emporium on the West Side Highway at 48th Street, for nearly a year, even sacrificing girlfriends on the altar of their single-minded devotion to providing New Yorkers with round-the-clock access to giant plush animals and major flower arrangements. "We are the *only* 24-hour teddy-bear florist," Tommy says emphatically. "We're here to make life easy for people. If it's after ten o'clock and a guy's forgotten a birthday or an anniversary, he can come here."

"We sleep in the back," Rocky adds.

"If it's the middle of the night and the

Photograph: top, Susan Johann.

bell rings, Rocky gets up and helps the customer. He travels six feet, and he's back in business. We have a night manager too." As they talk, the bell at the door jingles and in walks a family off Twelfth Avenue. Tommy leaps up to grab a rose ("Ecuadorean!") and presents it to the mother in the group.

The family leaves toting a mastiff-size stuffed pony. "I want," Tommy proclaims, "to be the stuffed-animal king."

Before they had Just For You, Rocky and Tommy spent fifteen years selling stuffed animals on Manhattan streets and on the highway, where they serviced guilt-ridden commuters. Tommy specialized in carnival balloon-and-dart games, while Rocky branched out into plants at some point. Last year, after biblical onslaughts of snow and rain, the two of them finally managed to combine their two businesses under one roof. "Here's how we thought of it," Tommy explains. "I said, 'Rock, hey—why don't we put 'em together!' "

I LOVE YOU
LORIS WE SHIP FLOW
LOWE
& UP

Street fare: Valentine's Day flora and fauna at Just For You.

With swirling lights and an ark's worth of plush animals, the shop is more a kind of 3-D hallucination than a store. And no one knows quite what to make of the fretfully overattentive owners, these two guys who seem somehow emotionally bonded with the sweetly scary soft gorillas they sell. Tommy and Rocky give a rose to everyone who enters the store, and scheme endlessly about how they can use their plants, animals, and balloons to help New Yorkers stay—or become lucky—in love; also to help themselves build a franchise. "We've come up with this new thing," Tommy says. "It's called 'Have You Spoiled Your Girl Lately?,' and it's a 24-hour delivery service where you take a girl a 30-inch stuffed animal and roses for $29.99 plus delivery, more on holidays. Anyway, this guy called from a bar at 3:30 in the morning and said, 'Help!' This guy loves this girl, but they might break up. In twenty minutes, I walk in with a white bear and a dozen roses, and everyone was stunned. I heard the couple's still together."

For Valentine's Day, Rocky and Tommy have developed another concept, which they describe as X-rated teddy bears but which are, truth to tell, pretty PG. "Even adults don't get what it means at first," Rocky admits. "They just think it's two bears in a bag. Then they figure it out and say, 'Ohm*god*!' "

"We're waiting for ten five-foot-tall I LOVE YOU bears and Happy Bears with hearts to arrive so we can put them on the sidewalk," Tommy says. "We'll also have roosters, dogs, cats, you name it, with I LOVE YOU hearts on them.

"Everything with a heart on it will sell. It doesn't matter if it's a bear; it can be a lion, a tiger, a horse, or a gorilla. As long as it means love."

LIESL SCHILLINGER

High Tech

A TOKIN' RESPONSE TO VIRTUAL REEFER MADNESS

"PEOPLE THOUGHT WE WERE POT DEALERS," an amused Jason Putter, cofounder of Happy Capitalist Productions, says about responses so far to an ad in *High Times* promoting Pothead, the company's CD-ROM. At the same time, Eric, Jason's brother and Happy Capitalist's CEO, sits at his Mac, a bong nearby, navigating the company's animation-packed Myst-meets-marijuana excursion into cannabis country, a grass-roots effort created in this eleven-foot-

SITE LINES

K Rations

In a city with a healthy selection of the world's tallest buildings, it seems silly to recommend an observation point that is on only the second floor. Some views, however, are notable not for their grandeur but for their perspective. Besides, when you're talking about Kmart, two stories is tall. "Working vertically was a new awakening for them," says architect Ray Preblick, of the New York firm Wank Adams Slavin Associates.

As project captain, Preblick had to make Kmart's suburban box-in-a-parking-lot formula work within the basement and bottom two floors of a fifteen-story building that once housed John Wanamaker's department store.

Not *those* arches: Taking the long view from Kcafe.

Still, the Kmart at Fourth Avenue and 8th Street looks a lot like the 2,141 other Kmarts across America. The store is brightly lit, painted a merciless shade of white, and decorated in a style that is simple but not elegant, a hybrid of Corn Belt and Bauhaus.

Upstairs, at the end of an aisle stacked with microwave ovens, is a point where Kmart confronts the city. In Kcafe, four of the great arched windows that surround the building have been restored—the rest are covered up—and the panorama they offer is generous. The street below provides a counterculture tableau: the cube sculpture in the intersection of Astor Place and Lafayette Street where skateboarders congregate; the Cooper Union; St. Marks Place.

The cafe also affords an unusually clear view straight down Lafayette Street. But the main thing here is the contrast. Kcafe features gooey nachos, soft pretzels, weak coffee, and an object lesson. Inside is a controlled environment straight out of the corporate design manual; outside, the city in all its scruffy heterogeneity.

Like the Empire State Building and the World Trade Center, Kmart provides a vantage point from which the beauty of New York City is conspicuous.

KARRIE JACOBS

Photographs: top, Bernd Auers; bottom, Greg Miller.

wide Hudson Street railroad flat. “We’re not dealers or even connoisseurs of pot,” Eric says. “We know we have something controversial here. We’re just trying to market the controversy.”

Trying pretty hard, actually. Says Eric, “We only sold one hundred so far. We had a $50,000 budget, and that included buying computers, paying freelancers, learning how to program, and pressing a thousand copies.” They exhausted their savings and their Visa credit limit, and their father ponied up $14,000 for four *High Times* ads. To be honest, Marvin Putter, founder of the Love retail chain, wasn’t exactly thrilled by the concept. “But when I saw the final product,” he says, “the boys had done well. I think it’ll be very successful.”

The $39.95 disk produces the burbling sound of smoke sucked through a bong, and suddenly, you’re in a virtual hash bar in Amsterdam, offered a thick Hershey-bar-size slab of elite Parvatti hash. “We did a lot of intense research,” says Happy Capitalist co-founder and audio producer Stephen McLaughlin. “We went to the *High Times* festival in Amsterdam and pot rallies all up and down the East Coast. The Washington Square Park one rocked. The one in Providence sucked. They were all uptight there.”

Along the way, the twentysomething trio planted the seeds for Pothead, recording nearly 80 hours of audio and six hours of music, interviewing pot luminaries like medical-marijuana advocate Dennis Peron, and shooting 70 rolls of film.

Yet when they returned to the smokefest at Amsterdam’s Pax Party House to hawk the finished product in November, Pothead didn’t sell. “Maybe potheads aren’t tech-heads, the ones in Amsterdam anyway,” theorizes Eric.

Undaunted, they’ve developed a Website (www.happycapitalist.com), which is fairly well traveled. “We get about 80,000 hits a month, along with orders. We now realize the way this thing will sell is by word of mouth.”

Pothead has a message, too, man.

Clicking on a pulsating brain offering random sound bytes (cultivation secrets, a man recalling maternal chastisement for smoking pot), Eric says, “There’s no way to reference anything on the disk. You’ve got to wander and learn for yourself. That’s the best way to learn about pot, or anything, really.”

Adds McLaughlin, sitting under a six-foot wooden character cutout of Pothead, with its leering, wacky, spliff-smoking monitor-head: “If you’re not a relaxed and explorative person, the CD-ROM will annoy you.

“But if you make the time, you’ll learn a lot about pot culture.” HAROLD GOLDBERG

Mars Needs Women

At the Gershwin Theater for the opening night of John Gray’s ‘Men Are From Mars, Women Are From Venus.’

By Ariel Kaminer
Photographed by Patrick McMullan

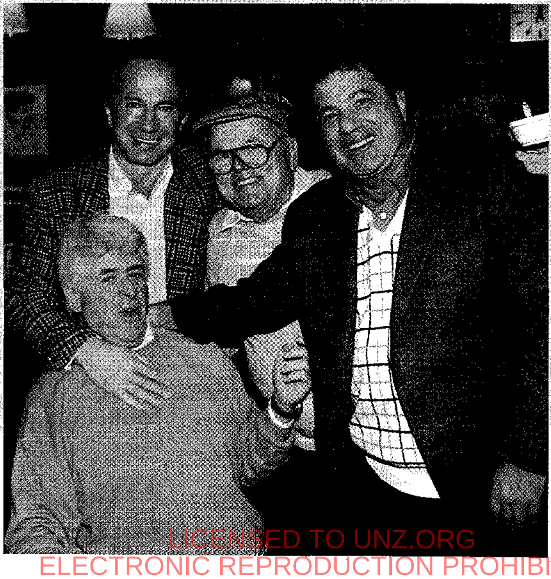
Above, Bonnie and John Gray at the Gershwin Theater for *Men Are From Mars, Women Are From Venus.*

BY THE TIME INTERPLANETARY-RELATIONSHIPS GURU John Gray took his bows, the differences that separate the genders seemed slight compared with those that separated the star from what was left of his audience. His saccharine delivery, his binary worldview, and his infomercial stage set may play well in Peoria, but the urbane Broadway crowd seemed eager for something a little less provincial. “It’s easier to get a divorce than sit through this guy,” said a fur-and-diamonds-draped woman, speaking with the weary voice of experience. And things were only getting worse: Next onstage was the ill-conceived celebrity panel, featuring those underrated gender theorists Cindy and Joey Adams.

Slack-jawed and rumpled, Joey slouched against his chair in silence while his fellow panelists chattered away, until, without warning, he took the microphone. “All this talk about men and women—who’s the boss, who’s in charge—it’s a lot of baloney,” he growled. But he wasn’t really critiquing the show; he was doing shtick, about his sex life.

Cindy pretended to be embarrassed. Joey slumped back into a stupor for several minutes. Then, just as suddenly, he told a Jewish-Italian-Polack joke that lacked even tangential relevance. This time Cindy pretended *not* to be embarrassed. She took him by the elbow, led him slowly offstage, and deposited him in the wings; confused, he wandered back onstage. And oh, how the audience roared! *Only in New York, kids. . . .*

Top, Udo Kier and Hanna Schygulla at the Museum of Modern Art for the Rainer Werner Fassbinder retrospective. Above, Eileen Guggenheim and Antonio Sabato Jr. at the New York Academy of Art following Tori Amos’s concert for the Rape, Abuse, and Incest National Network.



Clockwise from above, Liz Smith and David Dinkins at ReadNet’s “Pathways to Literacy” luncheon; Mary McFadden, Kenneth Jay Lane, and Anna Sui at the Supper Club for Marianne Faithfull’s show; Dennis Stein, Ben Gazzara, Pierre Cossette, and Allen Grubman at Cosette’s Superbowl Party at Sardi’s.

PARLIAMENT
Menthol Lights
Parliament
MENTHOL
Lights
RECESSED FILTER

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

© Philip Morris Inc. 1997

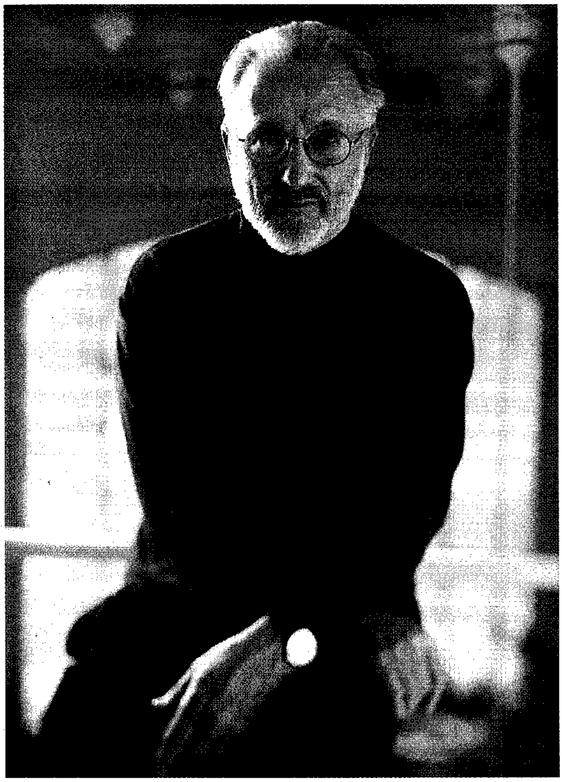
11 mg "tar," 0.8 mg nicotine av. per cigarette by FTC method.

ON SEVENTH AVENUE BOB MORRIS

It's My Party

It's been decades since he designed anything more haute than uniforms, so how did Stan Herman become fashion's most powerful arbiter (at least this week)?

A WEEK AND A HALF BEfore the Council of Fashion Designers of America Awards, Stan Herman, the organization's president since 1991, is working at his day job in the modest studio overlooking Bryant Park where he designs uniforms and loungewear. Mozart, his big black poodle, is barking. An assistant is cutting patterns. The lingerie buyer for QVC, where Herman's bathrobes sell very, very well, is just leaving. And people are calling for tickets. With the CFDA Awards, Herman has the hottest tickets in town. The 850 dinner seats—which went for $1,250 a pop—sold out before the invitations were mailed. All of this despite the backlash that sniping media insiders tried to fuel last year when the event grew into a circus that attracted Mick Jagger and Paula Barbieri.



The man who made FedEx fabulous: CFDA president Stan Herman.

“For these few weeks, the awards are all I think about,” says Herman, 66. He's a little white-haired loose cannon who gleefully boasts that a waiter follows him around with glasses of single-malt scotch on awards night, an event that he's negotiating to have televised next year. He's proud of all the buzz, but when he thinks of the Perry Ellis Award for best new men's-wear designer that his organization is giving to Gene Meyer this year, Herman feels a twinge. He, after all, was a rising star, too, not that long ago. “I know what it's like to get an award as a hot young designer,” says Herman. “It's still a very emotional thing for me.”

A few minutes later, he's at a formal tasting for the CFDA event at the Upper East Side townhouse of Glorious Food. Along with Sean Driscoll, the caterer; Fern Mallis, the executive director of the CFDA; and several stuffy henchmen for Dom Pérignon, which is sponsoring the event, Herman is looking over the proposed table setting for Monday.

“I like it,” he tells Colin Cowie, the party designer wearing Yves Saint Laurent–style eyeglasses. “All of New York will be looking at this, and it feels very new.” He likes the modern shape of the glasses, the silver opera chairs, and the cognac-brown velvet tablecloth. He also likes the centerpiece, a silver box of grass with a crystal obelisk.“It's like one of those Chia Pets,” Herman says.

When the first proposed appetizer for dinner is served, Herman sits like a little king in front of his Lenox china plate while the wine is poured by waiters in the jackets he designed for Glorious Food two years ago. “This is delicious,” he says about the roulade of salmon filled with lobster, scallops, and watercress. “I never had to give a bar mitzvah or wedding,” says Herman, who has been single since his lover of 39 years, Gene Horowitz, a novelist, died in 1991. “So this is my only chance to be at a tasting.” The Dom Pérignon is poured. He savors it.

“This champagne has possibilities,” he says.

BACK IN THE GO-GO SIXTIES, HERman was an outspoken young designer of affordable women's clothing, with his own line, Mr. Mort. He and Halston were featured together in *Time. Vogue* showed him cavorting at Expo '70 in Osaka. His wrap dress predated Diane von Furstenberg's wrap skirt and made a splash. When pants came in, he put them under his dresses, and that became hot, too. He won three Coty fashion awards and made pronouncements in the manner of the philosopher-designer, a throne that some colleagues thought he was going to occupy for years to come.

“Please tell the Chicago woman not to get hysterical over the *midi,*” he told one newspaper in 1969. “The sweater is dead,” he told another. That sort of thing.

“Even though his clothes were moderately priced,” says Bernadine Morris, formerly of the New York *Times,* “he could hold his own with the superstars. He was treated as their equal. His shows always had a certain pizzazz.” At his shows, Herman, who almost had a career as an opera singer, made humorous commentary, an uncommon practice in those days.

“I've always been accessible,” says Herman, who was called “the People's Designer” in the seventies by the *Times.* “I like people. I like rubbing up against them.”

Herman never quite managed to invent one great thing that caught on, and he lacked the drive of a supernova-designer personality. “If you want to be a player, you've got to have more ego,” he acknowledges. “When Halston stepped into a room, he stepped on people and things. He gave off this feeling of ‘I'm this person.’ ”

When Mr. Mort went belly-up in 1970, Herman went into a freelance frenzy. He

Photograph by Brian Velenchenko.

300 MEALS PER GALLON

We're quite happy with the performance of our new minivan. Thanks to Oldsmobile's donation of a 1996 Silhouette® we're delivering more hot, nutritious meals to New York's homebound elderly than ever before. All of us at Citymeals-on-Wheels and K-III Communications are grateful for Oldsmobile's continued partnership and support in our fight against hunger.

K·III

CITYMEALS•ON•WHEELS

GM ® © 1996 GM Corp.
All rights reserved. Buckle Up, America!

K-III publishes such well-known titles as ***New York, Chicago, Seventeen*** *and* ***Automobile*** *magazines.*

MANI
BY GIORGIO ARMANI

The Spring/Summer
Collection
is available
at the following
fine stores:

BACKERS
New Haven

BARNEYS NEW YORK
Madison Avenue
17th Street
World Financial Center

BERNINI
Short Hills
Garden State Plaza

BLOOMINGDALE'S
Lexington Avenue
Short Hills
Roosevelt Field
Bergen County

GARMANY
Summit
Red Bank

GIANNI
Hewlett
Roosevelt Field

MACY'S
Herald Square
Roosevelt Field
Short Hills
Garden State Plaza
Menlo Park
Bridgewater

MARSH'S
Huntington

MITCHELLS
Westport

RICHARDS
Greenwich

SAKS FIFTH AVENUE
Fifth Avenue
Short Hills
Stamford
White Plains

ON SEVENTH AVENUE

designed for Bendel. He became a hot loungewear designer at a time when women were wearing muumuus to cocktail parties. An animal-rights advocate, he also created the first line of *faux* fur ("made of real live nothing") and showed it at the Central Park Zoo. He joined his local community board, worked on the landmarks commission, helped the homeless, and raised scholarship money for young opera singers. And, in a move that distanced him further from the snobby vagaries of the fashion world, Herman began designing uniforms, first for Avis, then for TWA, and later for McDonald's, United Airlines, and the MGM Grand Hotel in Las Vegas. "Why not?" says Herman.

But if Stan Herman had done for his line of clothing in the sixties what he's done for the CFDA as its president, he'd be as big as Calvin Klein. When he took the unsalaried position six years ago, nobody wanted it. From the organization's founding in 1961 as a trade association for designers tired of being overshadowed by manufacturers, it had never had much impact beyond its membership. Its past presidents, including Oscar de la Renta, Bill Blass, Mary McFadden, Perry Ellis, and Carolyne Roehm, seemed too absorbed in their own careers to provide much leadership. "Before Stan came, the CFDA just bumbled along," says Arnold Scaasi, who is being presented with this year's CFDA Lifetime Achievement Award by Barbara Bush.

After Herman took over (and hired Mallis at a controversially high salary), things changed fast. He pumped up the awards, oversaw the creation of "7th on Sixth" to consolidate the women's fashion shows at Bryant Park, and organized the industry's heaviest hitters to raise millions of dollars for AIDS and breast-cancer research. He was also a charter member of the Fashion Center Business Improvement District, inaugurated in 1993, and under his reign at CFDA, the city and state started seeing fashion designers as a resource to be reckoned with.

"Stan's an incredible leader," says Donna Karan, the CFDA's Womenswear Designer of the Year. "He's raised the public's awareness of the fashion community. He really cares about the industry and the city. And he's a true humanitarian."

Amy Spindler, receiving a CFDA award for her fashion criticism in the New York *Times,* finds it poignant that the man who set the stage for American designers to become superstars is a loungewear king. "He's a constant reminder that fashion isn't all about glamour," says Spindler. Although it certainly has its moments.

"To me, this champagne is so mature that it even goes with the lamb," says one of the Dom Pérignon representatives at the tasting.

"Tell me about age and champagne," Herman says.

It has been that sort of afternoon, filled with food fetishizing, gossip, and some mocking of animal-rights activists (Herman listens politely—like President Clinton, he's had to tone down his own politics since becoming CFDA president). When a blood-orange-sorbet bombe blows a much-maligned chocolate-hazelnut dacquoise out of the water, Herman bonds with the loser. "Aw," he says, "poor little cake."

A FEW MINUTES LATER, THINGS AREN'T quite so twee. Herman is butting heads over price points with Gabe Hakim, the young president of Crowntuft Manufacturing. They're deciding on loungewear for Herman's next QVC appearance, and he's running around grabbing samples and sketching new ideas with breathtaking enthusiasm for a man his age. "Are you finished with me now?" he finally asks.

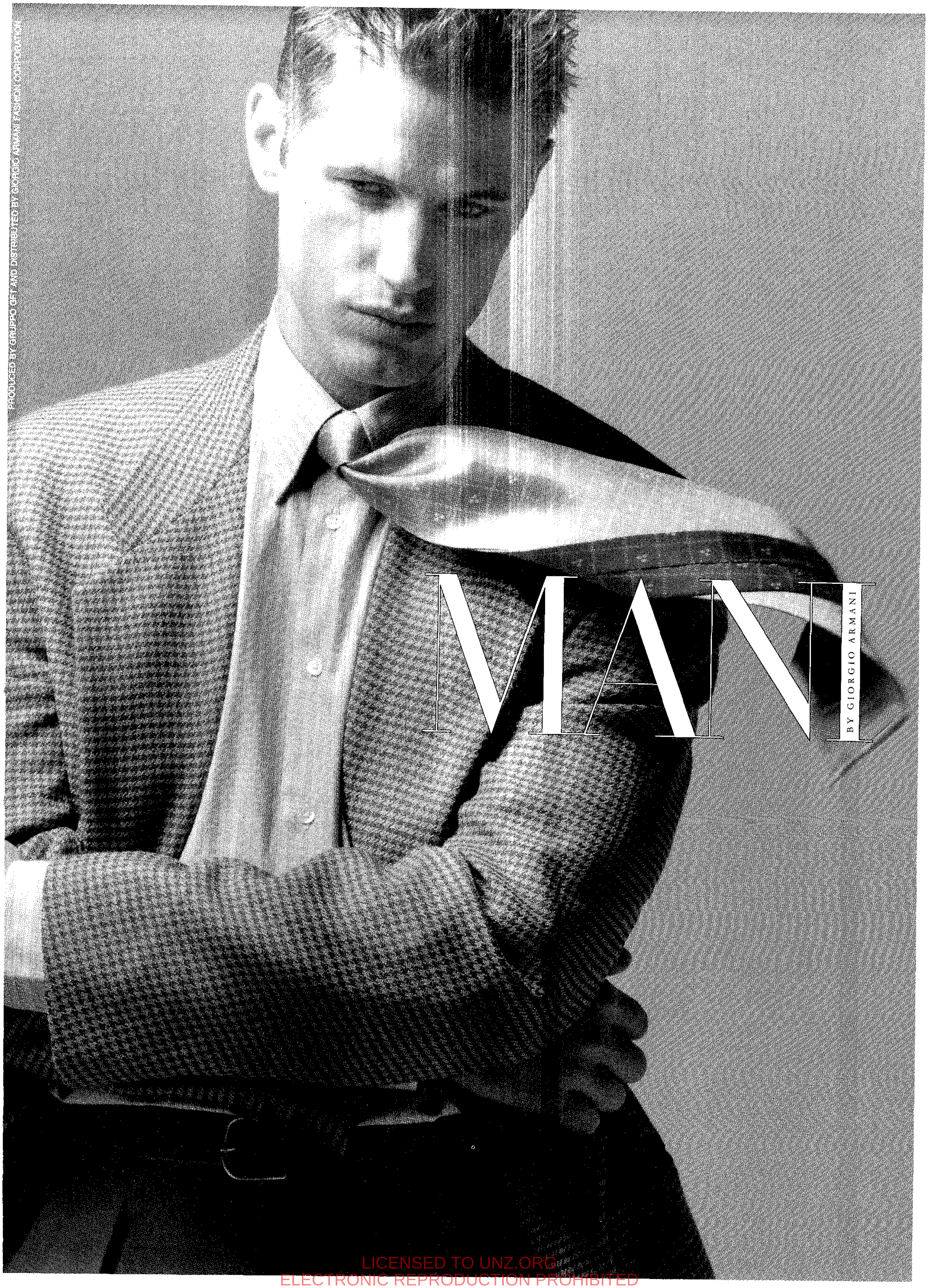
"Yes, Stan," says Hakim, who doesn't give a hoot about Herman's glamorous other life, "we are."

Moments later on the street, Herman suddenly yells, "Oh my God, there's my new coat!" He's spotted a FedEx employee in one of the hip-hoppy parkas he designed as part of the company's new, relaxed look, including vests of recycled fabric, cardigans, and rugby shirts to rival Tommy Hilfiger's.

"They're fantastic," says the employee. "Everybody loves them." They make such a fuss that a small crowd forms. "Wow," one onlooker says. "I just love that coat."

On the next corner, Herman sees a UPS delivery man, wearing brown—the new black. "That uniform looks better than it's ever looked," he says. "UPS can thank Prada for that."

Back in his office, Herman's gazing out over Bryant Park, pondering the strange arc of his career. "I guess I wasn't able to build an empire because I wasn't born to build an empire," he says. But is he wanting for anything in life these days? "I'd like to make more money," he says, "and I'd also like to sing in a bar." The following afternoon, he'll be at his country house, where he sometimes wears a FedEx jacket. "But not when I'm out with friends," says the People's Designer. "It embarrasses them."


MANI
BY GIORGIO ARMANI
PRODUCED BY GRUPPO GFT AND DISTRIBUTED BY GIORGIO ARMANI FASHION CORPORATION.

JOHN ISTEL

HIV-Negative

Chuck Ortleb's empire was propped up by the New York Native*'s racy mix of AIDS conspiracy theories and phone-sex ads—until readers lost interest in both.*

IN THE END, NO SPITEFUL RIVAL PUBLIcation, no roving mob of enraged homophobic Hibernians, no government agency (except perhaps the IRS) killed Chuck Ortleb's publications—the *New York Native, Christopher Street,* and *TheaterWeek*—all of which abruptly shut down last month. A prescient but often paranoid publisher, Charles L. Ortleb had at various times felt threatened by all those entities. And as he prepares to file for Chapter 7 protection, he imagines a perverse joy in Mudville. "I was hearing champagne bottles opening up all over town when we went out of business," says Ortleb, with more than a trace of bitterness.

One of those he envisions toasting his misfortune is former *Native* contributor Larry Kramer. "Chuck's *meshuggener* beyond belief," says the AIDS activist and author, who met Ortleb in the late seventies. "I think that there are people who are not infected with the virus but who AIDS nevertheless destroys. Chuck was one of those. He became . . . beyond paranoid, whatever that state is called. And I bow to no one in my own paranoid scenarios."

And Ortleb published enough strange scenarios to scare off readers *en masse.* Former *Native* editor Patrick Merla says that at its peak the paper had a circulation estimated at 100,000, with a subscriber base of 20,000. But with covers like the one featuring Flipper and the headline BEFORE YOU SWIM IN THE OCEAN THIS WEEKEND, READ ABOUT THE MYSTERIOUS DOLPHIN DEATHS, and stories purporting to link AIDS and chronic fatigue syndrome, the *Native* became the gay *National Enquirer.*

Yet Ortleb insists on blaming the *Native*'s plummeting readership on what he sees as runaway optimism in the mainstream press: *Time* magazine's man of the year, David Ho, and his enthusiasm for protease inhibitors, as well as *Newsweek*'s pronouncement that the AIDS epidemic had ended. "It made the *Native* look like the Japanese soldier who didn't know the war was over," he says.

Ortleb's obsession with the AIDS story eventually plagued all his ventures, including the relatively mainstream *TheaterWeek,* which had become, by the end, the prop supporting the other two papers. The publisher infuriated a lot of Broadway people when, in the penultimate issue of *TheaterWeek,* he ran a house ad for his as-yet-unfinished AIDS musical, *Refuse and Resist,* with copy that read: "Jonathan Larsen [sic] didn't know that aortic aneurysms were part of the AIDS cover-up. But you will."

The ad may have turned off the Broadway trade, but it would not have surprised *Native* readers. The debut of the *New York Native* in December 1980 served notice that the burgeoning post-Stonewall gay culture's coming-out party was in full swing. With its screaming headlines, the *Native* hit the newsstands at a time when the city's gay community was determinedly loud—and proud. The *Native*'s first cover line in December 1980, WEST STREET MASSACRE, was for an article by Ortleb that posed the question: "Has the Moral Majority sent its first commando into the gay community?" About six months later, the *Times* ran a short piece about an outbreak of rare cancers in gay men. Ortleb and the *Native* pounced on the story, churning it into what he eventually termed "AIDSGate." The *Native* devoted itself to this "story of the century" with a single-minded vigilance. And from groundbreaking coverage by Dr. Lawrence Mass in 1981 to Kramer's historic call to arms in March 1983—1,112 AND COUNTING—the *Native* was a lifeline, an air-raid siren as the epidemic raged.

Soon, however, the labyrinthine complexities of AIDS research, politics, and treatments demanded more than histrionic headlines. Some controversial reports have been vindicated, notably John Lauritsen's articles raising doubts about the efficacy of the HIV test, and the toxicity of AZT. But eventually, even the paper's most ardent readers began suffering their own chronic fatigue. "His whole position was that dolphins and ham sandwiches would give you AIDS," one former *TheaterWeek* editor recalls. Already shunned by lesbians, who felt ignored, the *Native* simply disappeared from most gay men's radar screens.

To many readers, it seemed as if every week Ortleb was lampooning a new enemy and publicizing some new theory—no matter how implausible. "Each year there was another thing that was the cause of it all," says Kramer. "He attempted to wrap all his theories into a neat Tiffany box. The story here is, why did such a great paper become such a worthless piece of shit?"

Ortleb insists the story isn't about him. "Here's how you play the game journalistically," he says.

In the Wild Gay Yonder: An Airline Steward's Story
ChristopherStreet
Interview with Gore Vidal
Jean O'Leary
NEW YORK NATIVE
THE COVER-UP QUEEN
Toxic Sh
Attacks
TheaterWeek
EVITA VERITAS
INSIDE: RAGTIME
Ken Mandelbaum Reviews the Film
Plus: Movie Musical Worsts and Three Stage Evitas

Fabulous invalids: Publisher Charles Ortleb's papers covered gay life and life in the theater.

Photograph by Steve Wisbauer.

"Just say it's crazy. But the debate isn't me. You have to argue what was reported. That's the debate."

One longtime reporter, Neenyah Ostrom (who is straight), suggests that homophobia undermined the *Native*'s credibility. Asked for the source of this anti-gay bias, she accuses the *Village Voice.* Of homophobia? Yes, Ostrom insists, because they call gays "queer." Ostrom is not alone in her loyalty; for all those Ortleb's alienated, he has many supporters. "Much of what the *Native* reported that seemed bizarre now has become conventional wisdom," says Sean Strub, a former *Native* worker who went on to found and edit *POZ.* "As the questions became more complex, it became easier to dismiss Chuck Ortleb as crazy than to say that the insanity is around public policy."

> *"I think that there are people who are not infected with the virus but who* AIDS **nevertheless destroys.** *Chuck was one of those," says Larry Kramer.*

Ortleb's theatrical approach to reporting on AIDS developments hasn't stopped; it's just moved to a cyber soapbox. To gain some insight into the workings of his mind, check out his drama à clef *Refuse and Resist* on the Web. The site includes an interview with Camille Paglia and will soon feature a research paper by scientist Peter Duesberg disputing the theory that HIV causes AIDS. And there are songs by Ortleb and longtime collaborator (and associate publisher) Tom Steele.

The musical, with about a dozen tunes, isn't even close to completion. But Ortleb now plans to turn his attention to finishing his opus, whose hero, Nathan, the young publisher of a paper called the *Native,* becomes embroiled in a government conspiracy to hide the roots of AIDS. "It's unprecedented!" Ortleb insists. "It's going to be thousands of pages and hundreds of songs, hundreds of music videos. What you see is .01 percent. There's going to be hundreds of acts. And cartoons. And lyrics and poetry!

"Refuse and Resist is the antidote to *Rent,* to *Angels in America,* and to *The Normal Heart,"* works he dubs "government propaganda." Asked if he's serious, Ortleb pauses a moment. "Yes, by their absence of a critique."

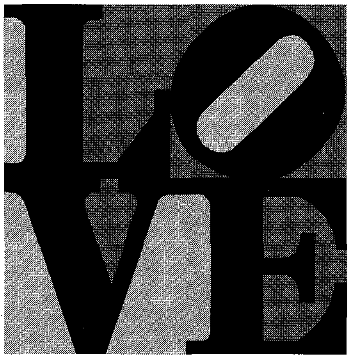
Pronouncements like that betray not only Ortleb's paranoia but his surprising lack of theater savvy. The publisher for nine years of one of the few magazines devoted to Broadway, the reclusive Ortleb admits he'd never met a theater producer until last month, when one approached him about buying *TheaterWeek.* Regular contributor Peter Filichia says he's run into Ortleb maybe 400 times yet exchanged fewer than 1,000 words with the man. ("That's 999 more than me," says *TheaterWeek's* star columnist, Ken Mandelbaum, who worked for Ortleb for ten years.) Why did Ortleb start the weekly if he didn't know anything about the field? A former *TheaterWeek* managing editor says Ortleb told him *TW* was founded only because the government was going to go after the *Native* and "they wouldn't pay attention to *TW.*" The ex-editor offers a now-familiar assessment, that Ortleb was "a genius in some ways, but mad."

That Ortleb kept his publications running so long testifies to one aspect of that genius: He knew talent. He lured young editors and writers by offering space in print to write and edit articles about two different kinds of fabulous invalids—AIDS sufferers and Broadway theater. If Ortleb wielded a heavy editorial hand at the *Native,* staffers at *TheaterWeek* were given extraordinarily free reign. Robert Sandla, the first managing editor, remembers being told, "Here: Go make a magazine." The flip side, however, was telling already grossly underpaid writers that they probably wouldn't get anything, or that the checks they did get probably wouldn't clear. Associate publisher and director of advertising Wendy Daigneault estimates that *TW*'s circulation was under 20,000.

"We couldn't pay the bills," Ortleb says. As even the *Native's* phone-sex ads dried up, *TW* provided what little cash there was. Advertising director Michael Parker insists, "We were doing unbelievable business financially and advertising-wise." But one prominent Broadway producer says that if you bought a single ad in *TheaterWeek*, it appeared for the length of the run. The magazine was never a going concern: Filichia hadn't been paid in a year and Mandelbaum says checks had become scarce. Blame "Chuck's failures as a small-businessman," says former *Native* editor Merla.

"I want people to say that the *Native* got the story," Ortleb says. "Nothing could compare with that—a true reflection of the epidemic of lies." For Ortleb, however, the "epidemic of lies" long ago spread fatally close to home. ▬

ALL YOU NEED IS



AND

Artexpo
NEW YORK

Featuring the sale of fine, decorative, regional, ethnic and international art of more than 450 exhibitors from around the world.

This year, come celebrate love with The World's Largest LOVE Show — the largest exhibition ever of LOVE works by Pop Artist Robert Indiana.

Free Seminars
CONTEMPORARY ART FOR COLLECTORS
Highlighting Artexpo's Special Exhibit: *Love and the Human Touch*
TRUE COLORS —The Real Life of the Art World. Speaker: *author,* Anthony Haden-Guest
FRAME IT—IT'S YOURS

Hours
Saturday, Feb. 8 ....10 a.m. to 6 p.m.
Sunday, Feb. 9 ....11 a.m. to 6 p.m.
Monday, Feb. 10 ....10 a.m. to 2 p.m.

Admission: $12
(children under 12 admitted free)

For detailed seminar information
or general information
Call 800.331.5706
http://artexpos.com

Artexpo New York is sponsored by
OMNIGUARD

Jacob K. Javits
Convention Center
New York City, New York

Feb. 8 - 10, 1997
Feb. 6-7 Trade Only

The novelist Brad Morrow is a glamorous figure in certain literary circles, but he isn’t on the public’s radar. Yet. With the help of agents and editors and publicists and salespeople, Viking is trying to turn his *Giovanni’s Gift* into the next hot book. The story of a story, from lunch at Cent’Anni to Barnes & Noble.

By Eric Konigsberg

PHOTOGRAPHED BY CHRIS BUCK

ON JUNE 7, 1995, BRADFORD MORROW WALKED TO Carmine Street from his apartment in Greenwich Village to meet Barbara Grossman for lunch at the restaurant Cent'Anni. It was that time, once every two years or so, when an author, if he is lucky enough to be considered the valued property of a publishing house, sits down with his editor to discuss his future. ■ "Well, Brad, what are you going to do for me?" Grossman said. Grossman is the publisher of Viking Books, which had just three months earlier put out Morrow's third novel, *Trinity Fields.* ■ Morrow launched into a précis for his next book, the second work in a planned trilogy, following Ariel, a young secondary character in *Trinity Fields,* into adulthood. *Trinity Fields* had gotten decent reviews but was, by this point in 1995, well on its way to being declared an underappreciated book. (It sold 14,000 copies, though it is still selling in paperback.) For some time, Morrow has been a fixture of New York's literary community. (Photo by Marion Ettlinger. Summer by Yaddo.) He is a rangy fellow, with a mane of blond hair beginning to go gray and a gentleness that is interrupted by frequent guffaws. He counts among his friends Robert Olen Butler, Mona Simpson, and John Guare. He counts among his fans Joyce Carol Oates, Don DeLillo, and Chinua Achebe. George Plimpton excerpted his first novel in *The Paris Review* and threw a book party for him. As the founder and editor of the literary magazine *Conjunctions,* Morrow himself published the early efforts of William Vollmann and David Foster Wallace. His agent, Lynn Nesbit, is one of the biggest in the business; among her clients are Tom Wolfe, Michael Crichton, and Anne Rice.

"He just hasn't gotten the recognition he deserves," says Oates. "There seem to be many who are rooting for him to have it with this next book. It happened to Michael Ondaatje. It could happen to him."

When Brad Morrow mentioned his aunt's cigar box and the murder at lunch, his editor shouted, "That's your next book."

LA FLOR DE FONTELLA
HAVANA FILLED
PERFECTOS
FONTELLA
Morrow
Giovanni's Gift
Viking

Photograph by Steven Freeman.

At 45, Morrow stands in that vast and lonely territory between boy-wonderdom and the pantheon. His first two novels are routinely classified as experimental, and even *Trinity Fields* could fairly be described as "challenging." Nesbit says, "It is time for Brad to be recognized as one of the major living American voices—up there with Tim O'Brien, say, or Richard Ford. He needs to come uptown."

Now, at Cent'Anni, as Morrow began to outline the story of *Trinity Fields*'s sequel, Grossman smiled patiently.

"What else is going on in your life?" she said, changing the subject.

"It didn't interest me," Grossman recalls now. A modest seller such as *Trinity Fields* didn't have an audience in place awaiting the next installment. Moreover, she says, "it was all ideas about writing a novel, but it was not a story." If there is a common flaw to Morrow's first three books, it is that they feel powered more by themes and issues (onto which a plot has been hung) than by a plot (into which the novel's themes can be woven). "In his case, a more accessible book would almost certainly be a better book," Grossman says. "And you'd have to think it would fare better commercially."

Author and editor talked idly through the meal. Morrow was raised near Denver, and he had in the past discussed with Grossman the somewhat fluky fact that his grandparents lived next door to Willa Cather in Nebraska. "Something happened once on my aunt and uncle's ranch that I've always felt held the beginnings of a novel," Morrow told Grossman. He said their property had sustained a series of noisy, never-explained intrusions—on its own a worthy premise for a story. He added that in his own imagination, anyway, he liked to associate the night visits with a cigar box full of gewgaws his aunt had given him. The two together suggested their own gothic narrative. He thought maybe he could wind them around a bizarre murder he'd learned of at the same time, in which the corpse of a friend's friend had been found in the woods with its foot cut off.

"That's your next book," Grossman remembers shouting. Six months later, Morrow again had lunch with Grossman at Cent'Anni, and submitted to her a 400-page manuscript.

ON FEBRUARY 20, VIKING WILL PUBLISH *GIOVANNI'S GIFT,* Morrow's fourth novel. It is the book Morrow's agent and publisher hope will establish him as one of the leading voices of contemporary fiction. To do so, the book must reach a wider audience than Morrow has in the past. In the publishing world, this is known as a breakout book.

The intent of positioning a book to break an author out is not merely to strike big once and make a quick buck; it is, rather, a pivotal step along the way in a writing life. It wasn't until *White Noise* that Don DeLillo became a household name. For Richard Ford, it came with his third novel, *The Sportswriter.*

In what the business has curiously come to call "literary fiction," the breakout book is no small achievement. With roughly 15,000 works of fiction published each year, how to make a good book stand out? And how can a decent novelist earn a decent living? Although six- and seven-figure advances and million-selling blockbusters are common today, most of those books are not what could be considered literature (the era of the important, small-selling author drawing an advance solidly in the hundreds of thousands came and went in the mid-eighties).

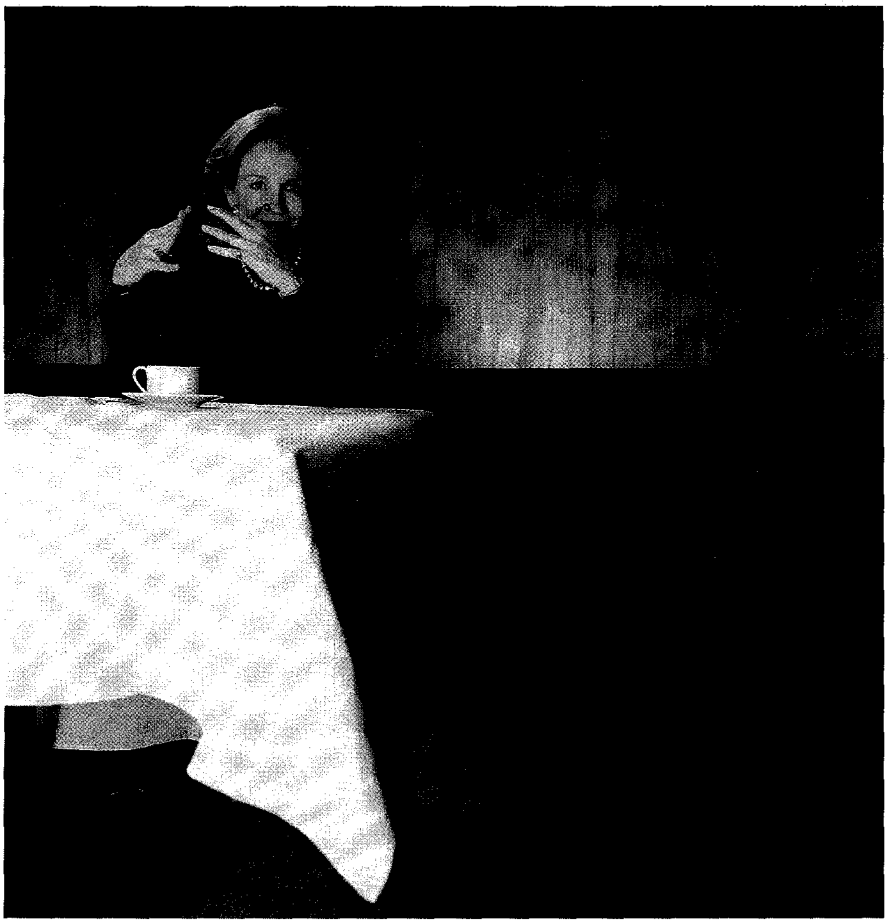
In the summer of 1995, I set out to write a story on the making of a best-seller—preferably a good novel, preferably a breakout book—following the entire marketing-and-publicity process from the point when the manuscript was sold through to publication. I planned to track a book set to be published in the spring of 1996. It turned out that finding that book was not so easy. "That sort of literary-event novel doesn't come along once every publishing season," Eamon Dolan, a senior editor at HarperCollins, told me.

This may be due partly to the fact that so many top publishers today are run by larger conglomerates. "Now houses are being run by companies that have taken on debt, and they view publishing not as the business of culture but as a bottom-line occupation," says Sloan Harris, an agent at International Creative Management. Even the best houses are wary of risk. "Sonny Mehta handles most of Knopf's acquisitions, and he won't even look at a proposal unless the agent is Andrew Wylie or Binky Urban," says one agent.

Another contributing factor is the rise of the memoir, which, it has been thoroughly lamented, threatens to replace the novel as the literary form of our day. "I remember when everyone was trying to find the next *Mysteries of Pittsburgh* [by Michael Chabon]," says Charlie Conrad, now an editor at Broadway Books. "Now the best writers are writing autobiographies."

I set my sights on fall 1996 but again had no luck. Many of the titles editors floated were by already-established writers; some were not very good (an editor at Little, Brown told me Ethan Hawke's *The Hottest State* was her best hope for the season's literary coup).

Often, an editor would describe a book as "gemlike." As best as I could understand, gemlike books seemed to involve poignant familial dysfunction and were set in immigrant communities or rural America. And publishers, while fond of them, invested little special effort in selling them.



BIG-TIME AGENT LYNN NESBIT BROUGHT MORROW "UPTOWN" WITH A SIX-FIGURE DEAL.

Early in 1996, Nina Collins, a literary scout in New York for foreign publishers, told me about Morrow's new book, which at the time was to be titled *Giovanni's Box*. "It's the best thing I've read in a long time," she said. "I wrote up that it reminded me of Donna Tartt's *The Secret History*." In February, the "Hot Deals" column in *Publishers Weekly* reported:

> *Author Brad Morrow is also celebrating a good dose of success with last week's news that Viking's Barbara Grossman signed him up, in a six-figure deal repped by Lynn Nesbit, for his next foray into fiction, which Grossman describes as "a very muscular and plot-driven American novel about trying to find home."*

THE NOVEL THAT IS NOW BEING CALLED *GIOvanni's Gift* is a cannonball, a skillfully plotted retelling of the Pandora myth—the cigar box—with the formal cadences of Henry James. Its narrator, Grant, returns to his family ranch from his failing marriage in Rome and finds himself unraveling a series of secrets that have entangled his family and its community since almost before he was born. In crude commercial terms, it does no harm that the book contains a murder or two and develops a love story.

The contract for his previous book promised Viking the first look at Morrow's new novel. Grossman and her deputy, Courtney Hodell, each sat up and read a copy of the manuscript in one night. "I thought he would write it the way he did the first three," Grossman recalls. "And he didn't. He wrote a plot-driven book. Did I immediately think *breakthrough*? What I thought was that this book can sell more copies than his other books." Grossman telephoned Nesbit and offered an advance in the high five figures. Nesbit wangled a substantial increase by giving up some foreign rights. Nesbit and Morrow considered taking *Giovanni's Gift* on the market, where, she says, "it probably could have gotten an advance two or three times what Viking paid," but Morrow accepted Viking's bid. Each of his previous novels was put out by a different house (sold each time by a different agent), and he was happy to finally establish continuity.

"Three times in a row, I'd been someone's foster child," Morrow says. "I was very happy with Barbara and Courtney, and the idea of seeing all my books in paperback starting to line up with those orange Penguin spines—there is nothing better for an author." Anticipating the wave of interest *Giovanni's Gift* could bring, Viking bought the paperback rights to his first novel, *Come Sunday*, which had been out of print.

Grossman felt her bid (which remained in the low six figures) was the most she could cough up. Viking is still earning out the high-five-figure advance it paid for *Trinity Fields.* Viking budgeted the book to sell 25,000 copies in hardcover. Most trade novels sell between 7,500 and 15,000 copies. T. Coraghessan Boyle, who is well known and fairly popular, sells between 25,000 and 35,000, Grossman estimates. When a book hits big, however, the numbers are completely different. *Snow Falling on Cedars,* by David Guterson, sold more than 1 million copies in paperback alone last year.

“Money doesn’t necessarily matter” in pushing a book, says agent Lynn Nesbit. “There has to be a buzz within the house.”

Publishers often claim they determine an advance by producing a quasi-scientific estimate of a book’s projected sales based on a 10 percent profit margin. “It’s all bullshit,” Grossman says. “You go back to your computer and say, ‘We’ll sell 10,000, not 4,000.’ Or you figure that you’ll earn back the advance in paperback or foreign sales. Or you decide it’s an author worth having and you can afford to lose money on this book since the acquisition might add luster to your career. That’s a lot of what ratchets the advances up for literary fiction, and thank God.” This is why Scribners, for example, recently wooed DeLillo away from Grossman with a reported $1.7 million advance, although his last novel, *Mao II,* sold only in the range of 40,000 copies. The only problem with this generosity, Grossman says, is that “every time an editor pays more than she should for a book, she puts her company, her own reputation, and the future of the author on the line. If an author gets a reputation for underperforming, it could make it difficult for him to get a fair advance for his next book. It could make bookstores skeptical of ordering that book. It can be disastrous.” A case in point here is *Almost Adam,* last year’s *Jurassic Park* manqué by Petru Popescu. William Morrow & Co. spent $1.75 million on the advance. (One reason Popescu’s advance was so large was that the film rights to the novel had been sold to 20th Century Fox for $1.5 million before publishers’ bids were taken.) “The book died stunningly,” says David Chalfant, a literary agent with IMG. “Henry Ferris [the editor who bought it] will have this hanging over his head for five years.”

MORROW REVISED *GIOVANNI’S BOX* IN SIX weeks. (He dropped the word *box* after Edmund White teased him about it.)

Grossman lends more of a macroscopic eye to her writers (Annie Proulx, Bob Shacochis). Hodell and Morrow have developed a good working relationship over the past three years. She served as an associate under Nan Graham, who edited *Trinity Fields,* and when Graham left Viking, Hodell was made a senior editor. Morrow and Hodell, who is now 29, speak on the phone a few times a week.

On March 11, 1996, after a third reading, Hodell got to work editing the manuscript. She sent back a penciled-up copy with suggestions:

> *Dear Brad:*
>
> *You know how we feel about this book. We haven’t been able to talk about much else since it came in, and it has certainly spoiled my taste for much of the fiction that is out there now. It’s incredibly fine. I can’t think of many novels I’ve read, recently or no, that improve (or even hold together) on a close re-reading. This absolutely does.*

Originally, the book began in Rome with a *faux* “Author’s Note,” which made the narrator, Grant, also appear to be the actual author. Arnulf Conradi, the editor at Morrow’s German publisher, Berlin Verlag, suggested he cut the overture and begin at Ash Creek, the family ranch, where the rash of “night visits”—terrifyingly loud *son et lumière*—have mysteriously been invading Grant’s aunt and uncle’s peace.

Mostly, Hodell’s readings brought questions about why the characters were taking the actions they sometimes did. She thought Morrow’s touch tended to be too light. He liked the ambiguity of shiftless Grant and these stoic ranch people. Hodell suggested ways to draw the characters more sharply, trimming some of the narrator’s explanations in favor of scenes in which pre-existing bonds between some of the characters could be better hinted at.

On April 8, Hodell read another revision of the book and sent back a page of notes. Morrow had in fact thrown out some of her suggestions. “She underestimates the reader,” he says. “I didn’t need to beat anyone over the head.”

But Hodell wrote, “You’ve done such a fine job incorporating all our various edits and suggestions that it has been hard for me to track down what, precisely, you have done. It reads almost seamlessly, and I was merely left with a sensation of something having altered subtly, small irritants removed, pleasures heightened.”

The relationship Morrow has with Viking is something of an anomaly these days, when editors’ time is increasingly given to acquiring books and pitching them to their colleagues. One author friend of mine likens his situation with his editor at Simon & Schuster to “a long-distance love affair, where we see each other a few times a year, and if those few trysts are less than perfect, you spend the months until the next rendezvous agonizing over how it has to be better the next time.”

ON WEDNESDAY, APRIL 17, Viking held a launch meeting for its winter 1997 list. The launch is when each editor introduces his acquisitions to the rest of the house. “The launch is how we start generating excitement in the house,” Hodell says, “when we tell the marketing and sales staff they’re going to love selling this.”

I attended the launch for Viking’s fall 1997 season. There was a good deal of competitive eye-rolling among editors as colleagues made their pitches. When one announced a biography of Jean-Michel Basquiat by a writer who was known to have struggled with deadlines, some editors snickered. “We’ll be lucky to get the book out in time for the sequel to the movie,” one said. When Hodell pitched a memoir by Paul Auster, a book that had not yet been acquired but seemed certain to be signed in the upcoming days (it wasn’t; he went to Holt), Viking’s sales director, Cathy Hemming, blurted, “Maybe we can launch the next John Grisham too. We don’t own the rights to that one either.” Hodell continued to laud Auster’s book, unfazed, while Hemming made faces and let her eyeglasses dangle goofily from one ear, bouncing off her chin. “Is he still doing those Gap ads?” Hemming said.

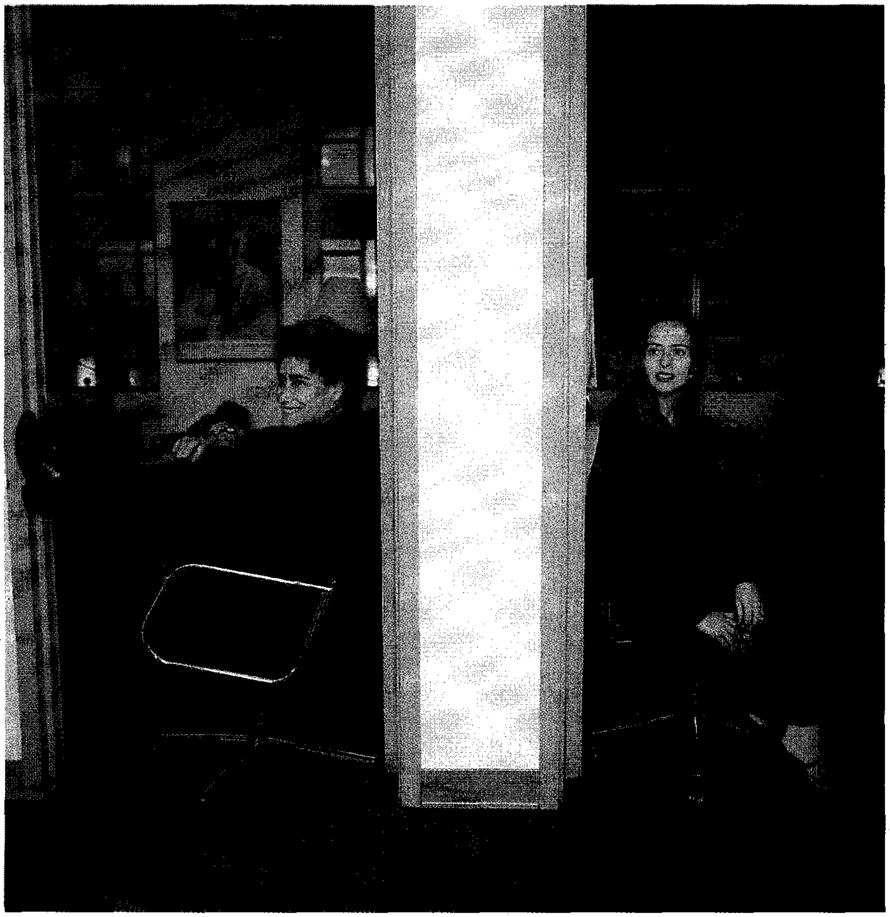
When Grossman’s turn came, she was impassioned and lawyerly. She launched into a dry-seeming biography of the industrialist Frederick Winslow Taylor, written by Robert Kanigel. "I was at the beach and I ran into the editor who bought Kanigel's last book, and she said it was still selling. And they paid a shitload for it," she said. "This one will make you want to sing about steel."

An editor named Wendy Wolf was up next, announcing a collection of Wei Jingsheng's writings. "Damn," she said. "I hate going after Barbara."

Editors have taken their cue from the book industry's marketing and publicity men in adopting the language of movie producers to introduce books. Comparisons to proven commodities are essential. "I feel perfectly comfortable likening this to Cormac McCarthy, or Faulkner," Hodell said of a gemlike first novel by Rilla Askew. Grossman chimed in, "Or Dreiser or Willa Cather." Often, it goes high-concept, à la *The Player.* Knopf characterized Jane Mendelsohn's *I Was Amelia Earhart* as *"Jonathan Livingston Seagull* meets *Blue Lagoon."* An editor at Grove described the recent novel *Shooting Elvis* to me as *"Thelma and Louise* meets Tarantino."

Back at the marketing meeting for Viking's winter 1997 list, Grossman had launched *Giovanni's Gift* with an unqualified rave, and had declared that it ought to perform as well as—and thus should have the care and power behind it of—Mary Karr's memoir, *The Liar's Club.* At the time, *The Liar's Club* was Viking's hottest trade property, having risen to No. 1 on the *Times's* best-seller list. The last literary novel to arrive with the kind of brouhaha Morrow's book stood to get, Grossman told colleagues, was either *Smilla's Sense of Snow* (an enormous best-seller in 1993) or Annie Proulx's *The Shipping News* (1993).

"As unlikely as it may sound, you can make a book if you really get the whole house behind it early on," Grossman says. This is not the same as throwing money at the problem. "Money doesn't necessarily matter," says Lynn Nesbit. "There has to be a buzz within the house, and of course, they might only get behind one book a season." (In other words, Morrow's success may have to come at the expense of Viking's other winter books.)



GROSSMAN WATCHED THE BIG PICTURE; HODELL DREAMED UP THE CIGAR-BOX PITCH.

One day last June, I met with Grossman. She had her feet on her desk, and you could see a price sticker she'd forgotten to peel off one of the soles. When her assistant brought in a photocopy of the upcoming *Times* best-seller lists, Grossman, a woman in her forties whose compact frame and arch nature bring to mind a softened Rhea Perlman, leapt up. *The Liar's Club* was No. 2 in paperback nonfiction. Terry McMillan's *How Stella Got Her Groove Back,* another Viking book, was No. 2 in hardcover fiction. "Yes!" she said, pumping her fist. "Who says we can't sell literature here?"

BRADFORD MORROW'S LIFE AS A WRITER BEGAN in earnest the day, fifteen years ago, that he moved to New York, took up in the same one-bedroom apartment on 9th Street that is still his home, and—with the help of his friend the poet Kenneth Rexroth—began putting out the biannual *Conjunctions.* Morrow's mother and father, a church organist and an engineer for Martin Marietta, respectively, had not been readers ("There was a set of Dickens on the mantel; we were never allowed to touch it"), and Morrow planned to follow in the tradition of his grandfather, a mountain doctor in Colorado ("Being a doctor—it was what a Morrow did"). In 1967, when he was 16, he traveled to Honduras as a volunteer, treating children and the elderly during the border wars with Nicaragua. He gave 5,000 smallpox inoculations, but came home determined not to be a doctor. He went to Northern Italy with the American Field Service, where a stomach ailment he'd contracted in Central America was worsened by a bout of colitis. He was laid up in bed for six weeks, but his host family owned a superb library of English-language classics. Morrow devoured works by the day. "I read all of Shakespeare, Homer, Swift, Dante, Henry James, Jane Austen—most of the Western canon—that year," he says. "My life was transformed. I'd never read a book all the way through until I was 17."

Morrow returned and enrolled, on and off, at the University of Colorado. He played guitar in fusion bands in Denver and, at 20, married Pamela, a painter who rode a motorcycle. They ran off to Paris for several months, where Morrow touched every Brancusi at the Musée d'Art Moderne de la Ville de Paris while the guard wasn't looking. They were out of money and back in Boulder when Pam got involved with a Pentecostal church and had an experience speaking in tongues. She informed Morrow she was married to Christ and wanted an annulment. "I had to lie to her church that I had never consummated the marriage to my wife," he says. "I took some books and one rug, she took some books and a rug, and we said good-bye." (Much of Hannah, a character in *Come Sunday,* is inspired by Pam. "Dave [Foster] Wallace is completely in love with Hannah," Morrow says. "He told me he is prepared to spend the rest of his life looking for that character. I've never had the heart to tell him she's got something to do with an actual person who last I heard was living in a church basement painting frescoes.")

He pursued a Ph.D. in comparative literature at Yale. He married for the second time (divorcing six years later), dropped out, and moved to Ithaca, then to Santa Barbara. He wrote poetry and short stories. "I didn't even try publishing any of it," Morrow recalls. "I'd read enough to know I hadn't found my form."

A stint in a rare-book shop brought him together with Rexroth: "We'd hang out for days and read and sit and talk." By now, Rexroth, mentor to the Beat Generation, was in his seventies. Morrow was 27. "It was like having a polymath for a grandfather. He knew everything, and what he didn't know he'd make up on the spot."

The two collaborated on a Festschrift honoring James Laughlin, the New Directions editor of Ezra Pound and William Carlos Williams. Morrow moved to New York to publish the book and named his imprint *Conjunctions.* "I asked 80 writers for contributions, and when it was done, I realized I had enough for another issue," he says. Before long, Morrow and his downstairs neighbor, Henry Geldzahler, had the building going like a beehive, and Morrow found himself holding court with Francesco Clemente, William Burroughs, and Debbie Harry. Today, with 27 issues of *Conjunctions* behind him, Morrow has published such a diverse lot as to include John Barth, Paul Auster, Jamaica Kincaid, and Gabriel García Márquez, the unifying theme being work that is somehow risky or innovative.

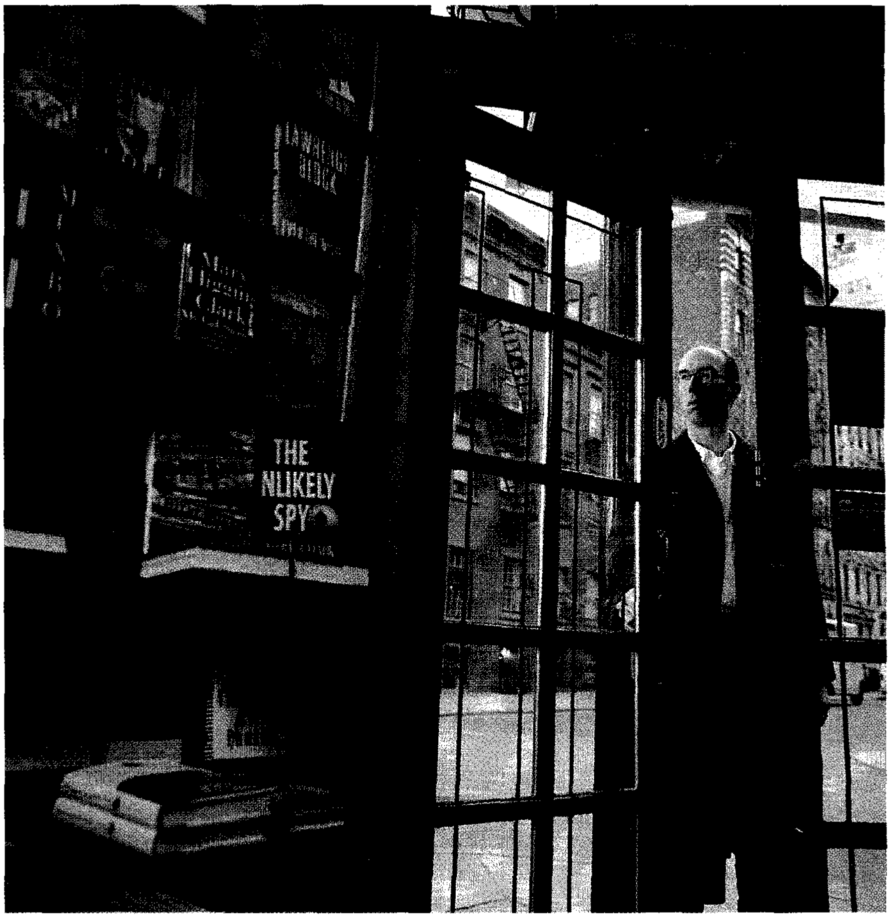
MORROW SPENT FIVE YEARS ON *COME SUNday,* his first novel. He filled a dozen cardboard boxes with research, and kept scrapbooks of clippings and notes. One margin bears a memo to himself: "It won't save you. It'll be a good book, but it won't save you."

Come Sunday is an extremely ambitious book, telling the story of Krieger, an ironic and brilliant con man; Hannah, a Nebraskan heiress with a cattle ranch hidden in her Manhattan loft; and Lupi, a young Italian terrorist. All are involved in a transaction to deliver a 465-year-old Honduran Indian to a wealthy man obsessed with longevity.

Morrow was signed by the agent Roslyn Targ. She sent the manuscript to several publishers, accompanied by a blurb from Burroughs. "It may be that William Burroughs understands this book, but we can't make heads or tails of it," one editor wrote back. Weidenfeld & Nicolson, a new house that was declaring itself the Knopf of the eighties, paid about $10,000 for the book.

Come Sunday was published in 1988, following an extract in *The Paris Review.* Critical responses were uniformly mixed. The Los Angeles *Times*'s Richard Eder praised it as "an accomplished anthology of current literary themes and ways of delivering them" but said that in the end, the protagonists "possess very little life, character or emblematic strength." The book sold a few thousand copies. Not long after, the publishing house underwent financial difficulties, and the editor of Collier Books, which issued *Come Sunday* in paperback, was fired and his literary list abandoned.

Morrow tried to market himself. In 1989, he and William Vollmann, whom he had been publishing regularly in *Conjunctions* for a couple of years, sent letters off to 200 colleges, advertising themselves as a traveling pair who would give readings of their books. The two of them received only one letter back, thanking them for their interest and promising to keep their names on file. "We'd walk around to bookstores downtown offering to sign our books. A clerk in SoHo asked us not to."



VIKING VICE-PRESIDENT PAUL SLOVAK'S JOB IS TO GET THE BOOK READ BY THE RIGHT PEOPLE.

That year, Morrow was approached by Deborah Karl, an underling to the rising agent Andrew Wylie. Wylie sold Morrow's second novel, *The Almanac Branch,* to Linden Press, an imprint of Simon & Schuster, for about $15,000. The book concerns a woman whose family moves to Shelter Island in an attempt to alleviate her hallucinatory migraines. When the book was in proofs, Allen Peacock, the editor who had bought *The Almanac Branch,* was fired.

This book got a better reception and was nominated for the 1992 PEN/Faulkner Award. Though it lost, to Don DeLillo's *Mao II,* word was that Morrow was the judges' second choice. But sales lagged, in part because of the absence of Peacock, who would have been the person to promote the book at S&S. *The Almanac Branch* sold about 5,000 copies—slightly more than *Come Sunday.*

"It went better, but I still don't know how much Wylie was really paying any attention to me," Morrow says. This was at the time when Wylie was quickly building his stable of writers (some have said overextending himself at the expense of his clients).

The standard figure cited by publishers these days is that there are about 4,000 automatic buyers a literary novel can count on. "Anything beyond that," Grossman says, "you have to make happen." It wasn't happening. Morrow took teaching jobs—at Columbia and Bard—and when times got tight, he sold off his rare-book collection.

BY 1994, HE HAD FINISHED HIS THIRD NOVEL, *Trinity Fields,* which took a turn, finally, toward a more linear story line. “It was something of a departure for him,” says Peacock, who, by now at Holt, underbid on the book. “It was the direction all of his admirers felt he had to move in.” It is a story about two boys who grow up in Los Alamos, sons of engineers who built the atom bomb.

Morrow had met Lynn Nesbit at a dinner party, and she’d agreed to represent him. She sold the book to Nan Graham, who was then an editor at Viking. It was Morrow’s first respectable advance, which he puts “in the high five figures.” “This was the first time I felt like I had someone on my side who really believed in the trajectory of my career,” he says. “Wylie was impatient. He might have abandoned Viking just to get more money from someone else.”

“It’s easier to launch a first novel than it is a writer in mid-career. Everyone likes to discover someone. Especially if it’s a girl.”

Most reviews were positive. The L.A. *Times* named it one of the ten best books of 1995. However, says Paul Slovak, who oversees Viking publicity, “if there’s one review that matters, it’s the New York *Times*, and unfortunately, they just didn’t get the book.” *Trinity Fields* happened to arrive at the *Times Book Review* just before Charles McGrath was named editor; when he started, the book had already been in stores for several weeks, so he could only assign a short review under the “Books in Brief” rubric. “Presumably I’d have run a long review,” McGrath recalls. “I was interested in Morrow.” He had read an advance copy of *Trinity Fields* before he left *The New Yorker* and considered excerpting it.

Trinity’s sales, of course, represented only a small breakthrough. It didn’t help when Nan Graham left Viking for Scribners as the book was in galleys. “I really had my hopes up for this book,” says Morrow. “I mean, I couldn’t believe it when it didn’t get a nomination for the National Book Award. It was a book about real issues.”

Morrow is blowing his own horn, but he’s right: In these miniaturist times, a book as anchored to social and political impulses as *Trinity Fields* is extremely rare.

What I like most about Morrow’s work is its richness—Joycean subtexts and gleefully hidden references that do not get in the way of the narrative’s urgency. Even the seemingly straightforward and unaffected *Giovanni’s Gift* not only subsumes the Pandora story but contains a semi-concealed paraphrasing of an entire Hawthorne fable about Pandora.

Morrow had taken ill with diverticulitis during the writing of *Trinity Fields*. The day he sat down to start in on the next book, he was overcome with pain in his gut, and had holes in his vision. At the time, he was in the kitchen of his upstate farmhouse, near Youngsville. A local doctor told him he had diverticulitis again, which might have been relatively minor. “I read enough about medicine researching *The Almanac Branch* to diagnose myself with peritonitis,” an inflammation of the abdominal lining, says Morrow. He was going into septic shock. An ambulance took him to St. Vincent’s. He was told he had hours to live.

He survived, but less than a year later he had hernia surgery, immediately after which Morrow tore through *Giovanni’s Gift* in a hurry. “Began new novel. Roman’s Box,” he wrote in his daily planner on July 9. Beside it he scrawled the number 2, meaning he had written two pages. By August 16, “Dr. Wallach says ok to swim. 104.” On October 14: “Flu begins. 231.” October 15: “Flu bad. 232.” December 12: “Incisional hernia surgery.”

On the page for Monday, January 15, 1996: “Novel finished in first draft this morning. 387.”

“I’ve never had an experience like it,” he says now. “It was vital to add to the book every day. I was unstoppable.”

THE MARKETING MEETING FOR Viking’s winter 1997 list took place on May 2. The house planned to announce to stores an advance printing of 50,000 copies of *Giovanni’s Gift;* that meant an initial printing of 40,000 (the house always anticipates a return rate of at least 20 percent). Financially speaking, the dollar-per-book rule that would give Morrow’s book a $50,000 marketing budget does not go far when one considers that money is to be divided among advertising, galleys, and a reading tour.

By this point, the entire staff had read the book and thought it had a chance of being a hit but wanted to create a buzz without spending a lot of money. At the time, Little, Brown had just done so with *Infinite Jest* by sending promotional postcards to a list of industry people. By the time the galleys were in their hands, the rumble was such that it was a must-read for those who could make their way through it. Had Little, Brown not run into shipping problems and failed to get follow-up orders into stores quickly enough, the book might have been a national best-seller.

As for *Giovanni’s Gift,* Hodell came to Viking’s marketing meeting with a gimmick already in mind. She set on the table the original cigar box Morrow’s aunt had given him—the inspiration for the novel’s central plot device. “Everyone looked at the box and immediately knew that we should send the galleys out in a replica,” she remembers. Hemming, Viking’s sales director, reasoned that the house could do 1,000 galleys and boxes if the cost to print the package was kept to $6 apiece, which Laurie Rippon, Viking’s marketing director, assured her was realistic.

In the end, Viking spent $10 on each package. (Hemming wasn’t informed until long after they had been printed.) By November, Hemming told me, Viking anticipated spending $45,000 on marketing, though demand from booksellers was trickling in cautiously, and only 25,000 copies had been ordered, and the print order was revised down. The house cut back its marketing budget to $37,000. “That is more than we are printing,” she said. “The book will have to do well. If it sells, we print more and can afford to keep spending.”

Besides being expensive, the box posed a risk of embarrassment. Editors at the marketing meeting quickly recalled many recent flops in this department: One favorite was the galleys to *The Debt to Pleasure,* John Lanchester’s 1996 epicurean thriller, which Holt mailed in a wooden crate padded with straw. Aside from the obvious problem that *Debt* was not a very good book, Grossman says, “when publishers have done extravagant galleys, it has always seemed forced. Still, the box tells people that we’re spending a lot of money, that we’re behind Brad’s book.”

In November, Viking mailed 1,000 boxed galleys (an unusually high number) to Viking sales representatives, bookstore managers, editors and sales reps at other publishing houses, and a 100-person list of writers Morrow himself compiled. Paul Slovak told me at the time that the box was prompting five calls a day from people in the book business. Morrow's friend Rick Moody telephoned him. Moody is another novelist whose new book—ostensibly his breakout—will be published this year. "How do I get one of these for my book?" he said.

THE FIRST THING PAUL SLOVAK TOLD ME when I inquired about *Giovanni's Gift* was that Morrow "is a real character. He was a professional guitarist for a while, and he's friends with a lot of writers." An author's profile is often an integral part of a book's marketing campaign. The publicity kit for *The Debt to Pleasure* made efforts to distinguish John Lanchester as London's only former sports- and obituary writer turned food and book critic turned novelist who happened to have been raised in India and the Far East, educated at Oxford, and married in Reno. "He has a strong personality, and we wanted to get that across," explains Lottchen Shivers, the publicist for Holt. Says David Chalfant, an agent, about David Foster Wallace, whose *Infinite Jest* was obsessively promoted as the work of an erudite, overdrugged boy genius: "I'm surprised he did so well. He's not that good-looking."

All of which, Nesbit says, creates even more of a challenge to the making of Brad Morrow: "It's a lot easier to launch a first novel than it is a writer in mid-career. Everyone likes to discover someone new. Especially when it's a girl." The locus classicus of several phenomena—the debut novel, the literary pop star (not to mention the mega-debut advance, the cult of book designer Chip Kidd, and the literary Brat Pack's progeny)—was Donna Tartt's *The Secret History* (1992). "That book had all the elements, author-wise," Nesbit says. Tartt was young, pretty, beguiling in the way her lushly written novel featured a gory murder; she arrived with the endorsement of her Bennington classmate Bret Easton Ellis.

"I'd say, 'It's like an old Alfred Hitchcock film,'" says a Viking rep about his pitch. "Or else I'd say 'Hitchcock meets Hawthorne.'"

At one Viking meeting I attended, editors spent the better part of an hour on a marketing plan for *The Comfort Woman.* It is the debut novel from Nora Okja Keller, a Korean-American, and is due out in April. Kathryn Court, Penguin USA's longtime editor-in-chief, was the first to speak. "Apparently, this author is stunningly attractive," she said of Keller. "And she also knows how to write." That two-part assessment is emblematic of how a book publisher must think nowadays.

Grossman said the book, the story of a Korean girl in World War II, reads like a memoir. Though Keller, at 28, is too young to have experienced the war herself, the book has about it the urgent ring of a work of cultural identity, which is important these days; publishing's businesspeople try to sell fiction as something that is as intimate and confessional as memoir—books and authors that lend themselves well to talk shows and personality profiles.

"The Korean aspect—that's important," Grossman says. "We have to make it so that this is the woman to make that consummate identification, culturally, to America. Every culture has one. We want her to be seen to the Koreans what Günter Grass was to Germans, what Amy Tan is to Chinese-Americans, what Salman Rushdie is to Indians." Slovak later told me it's easier to market woman authors not only because women represent a greater slice of the trade-book audience but because more of them watch early-morning TV talk shows and have time for book clubs. In addition, there are more women's magazines likely to run profiles of authors. (And yes, it is conceivable that this article could do something to affect the very phenomenon it set out to observe.)

As for TV and radio, Grossman is the first to admit that a book by one of her authors, Jackie Mitchard's feel-good novel *The Deep End of the Ocean,* owes its nineteen weeks on the *Times* best-seller list to that day last October when Oprah Winfrey inaugurated her monthly "book club" segment with it. Jane Mendelsohn's *I Was Amelia Earhart* began gemlike but instantly became a national best-seller when Don Imus praised it on the air one day (he said his wife read it).

THROUGH THE SUMMER AND FALL, THE months following the launch and marketing meetings for *Giovanni's Gift,* the book had little reason to appear on the radar screens of the editors. Morrow tried to keep himself involved in the process and would regularly stop by Penguin USA's offices, at the corner of Hudson and Houston Streets. He also insisted on being involved in the jacket design.

Six color separations were eventually prepared. This level of interest in cover art for a novel was unheard of five or ten years ago, before Knopf's Chip Kidd and a handful of other designers revolutionized the form. They did so with jackets that reflected the sensibility of a book and its author, often by using very literal images—hence the cigar box as the cover of *Giovanni's Gift;* the box opens when the book opens.

The rise of the chain superstores raised the value of attractive jackets; bigger stores mean more shelf space and more browsers. On the other hand, the volume of books clogging shelves today poses an obvious hurdle. And it's why the house chose to publish *Giovanni's Gift* in February. "Between January and May is the time for literary fiction," Grossman says. "Late in the spring, you get into competition with beach reading. And during Christmas season, a book like this could be lost."

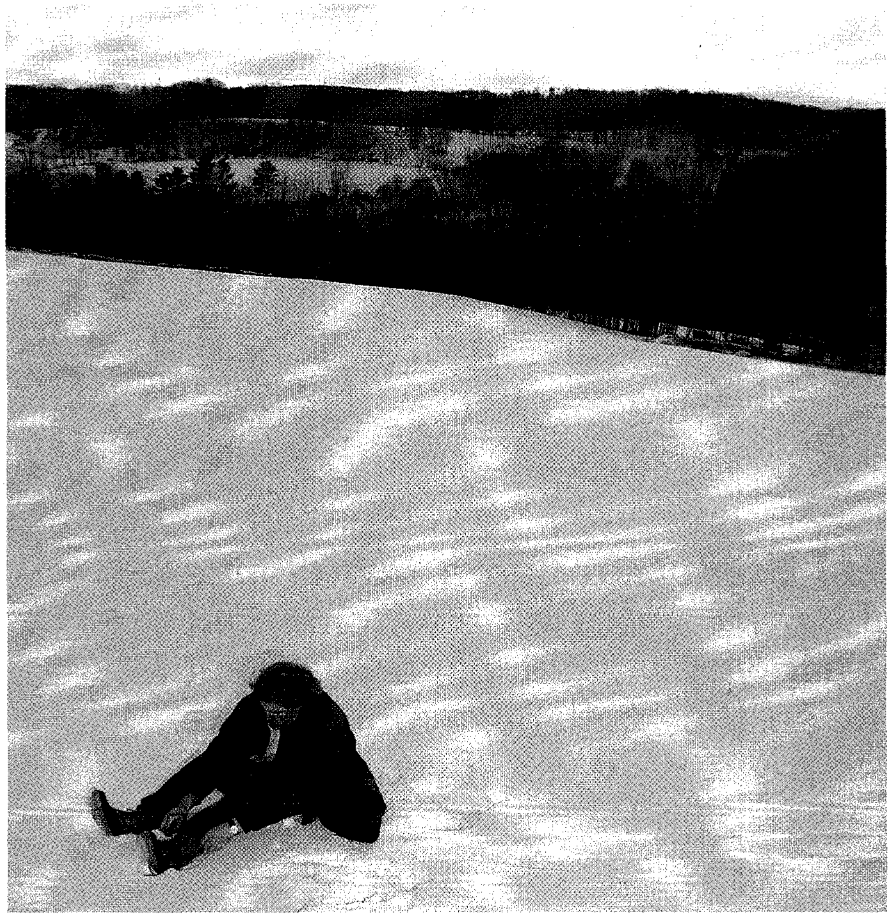
SOMETIMES WHEN WE TALKED about his career, Morrow got fidgety. "I can't think of any subject matter more boring than the commodification of a novel," he had said when I first approached him for this story. "There's enough pressure on a novelist as it is—why set myself and my book up? What if the book doesn't sell?"

Morrow was all along fully participating in Viking's process to make him a star, but it made him uneasy. "If my life changes because *Giovanni's Gift* is a more commercial book, fine," he said. He was reticent about what he would do should *Giovanni's Gift* actually hit. Would he change? If he did, wouldn't his work?

What I think he is wariest of is how it will all play within his horribly competitive circles. One evening over the summer, I asked whether he felt he had a rival. He answered much quicker than I expected. "Patrick McGrath and I are good friends and I love his work—we read each other's manuscripts," he said. "But there's always been a similarity to our careers, so we can't help but feel some kind of friendly competition." He told a story of how the two of them had given a reading where they'd jokingly likened themselves to the two writers in Martin Amis's *The Information,* best friends who wish nothing but failure on each other.

IN SEPTEMBER, SLOVAK SENT A LETTER, WRITten and signed by Morrow, to Viking's 32 sales representatives. This was a full month before the boxed galleys of *Giovanni's Gift* went out. The letter made the point that "*Giovanni's Gift* is without doubt the most narrative-driven novel I've ever written." It went on:

> *Though the book has all the traditional elements of a murder mystery as well as a dark, forbidden romance, it is a semi-autobiographical retelling of one of the most magically nifty myths I know: that of Pandora's box.*



INTO THE WOODS: MORROW SAYS OF WRITING THE BOOK, "I NEVER HAD AN EXPERIENCE LIKE IT."

Finally, Morrow, having been told by Slovak to bow to the majority of consumers of literary fiction, noted "how fundamental women are to its meaning and final outcome."

Barbara Grossman also wrote a letter, which accompanied each set of galleys sent to bookstore accounts—buyers and clerks—in October.

> *Dear Friend:*
>
> *Brad Morrow—who has certainly earned his place in the post-modernist pantheon with such books as* Come Sunday *and* Trinity Fields*—has written a wholly different kind of novel in* Giovanni's Gift. . . . *Plot driven? You betcha. Sexy? . . . Yep. . . . Is this a beautiful galley or what?*
>
> *This is one to read. We defy you to stop once you've begun.*

THE PENGUIN USA REP WHO HANDLES THE national accounts for Barnes & Noble and Walden Books is Mark McDiarmid. Although the chains would not place orders for another month, McDiarmid started selling *Giovanni's Gift* in early October. "Brad Morrow has always written a nice book," he says. "But the buyers knew sales weren't strong on *Trinity Fields.* The thing to tell them was, 'This is a commercial book.' My line was, 'It's like an Alfred Hitchcock movie.' That hit some buttons. Or I'd say, 'It's Hitchcock meets Hawthorne.' "

Thirty seconds is the general estimate of how long a sales rep has to pitch a book. If the buyer is from an independent bookstore, a successful pitch for a literary novel may result in an order for ten copies. But at a national chain, far more is on the line. At Barnes & Noble, one buyer is in charge of ordering the literary fiction sold in all 400 superstores.

Viking staff meets every season with this buyer, Sessalee Hensley, and her boss, Barnes & Noble's vice-president for merchandising, Bob Weitrak. In the fall, when the upcoming list was discussed, Weitrak asked Cathy Hemming what looked good for spring.

"Bob, this is the one," she told him. "This is our spring book."

"We bought it for all the stores in very displayable quantities," Weitrak says. "We see it as a potential best-seller. We think this can be our first big success for '97."

Borders, which has 130 superstores, also has one buyer in charge of fiction. With a literary novel like *Giovanni's Gift,* these two chains can account for half the book's sales. "It's a lot of responsibility on the buyer," Hemming says. "They have an incentive to be conservative when buying an author who's not a proven seller."

Once books are in stores, democracy is uprooted further by the star system that governs display positioning. A transaction known as co-op advertising takes place, whereby stores agree to display a house's book based partly on how big a marketing push a house is giving it. While the stores themselves decide which of a house's books to promote, the house has the right to refuse a store or chain's choice. And, says Laurie Rippon, Viking's director of marketing, "we will strongly encourage them to display a certain book."

The chains, meanwhile, have placement programs, charging different fees for different types of display. Originally, Rippon had budgeted $5,000 for co-op advertising on *Giovanni's Gift,* but she now plans to spend more like $7,000 or $8,000 because of interest from stores. "The only problem is that we're way over budget on this book," Rippon says. "Normally if you spend extra on display, you'd spend less on print ads, but we're doing that too. We've overspent, but it's a gamble we can respect ourselves for taking."

IN MID-JANUARY, WITH THE PUBLICATION DATE still a month away, *Giovanni's Gift* went into a second printing, an additional 3,000 copies. "If it starts to sell, we've got every mechanism in place," Grossman says. "We'll chase the book."

For Brad Morrow, there is nothing to do but wait. Last spring, he was told he would be evicted. He's been looking for a new apartment while begging for more time from his landlord. "Maybe it's silly to be so optimistic," he says, "but it would be nice to finally buy a place in town. I'll see what happens with the book."

A while ago, we rode up the Hudson to the seminar he was teaching at Bard, and he talked about all the writers he knew who had debuted to a lot of attention. Some of them were beginning to drop from the landscape. "I try not to be impatient," he said. "I try to think of myself as a marathoner. A library builds slowly." ■

The XXX Files

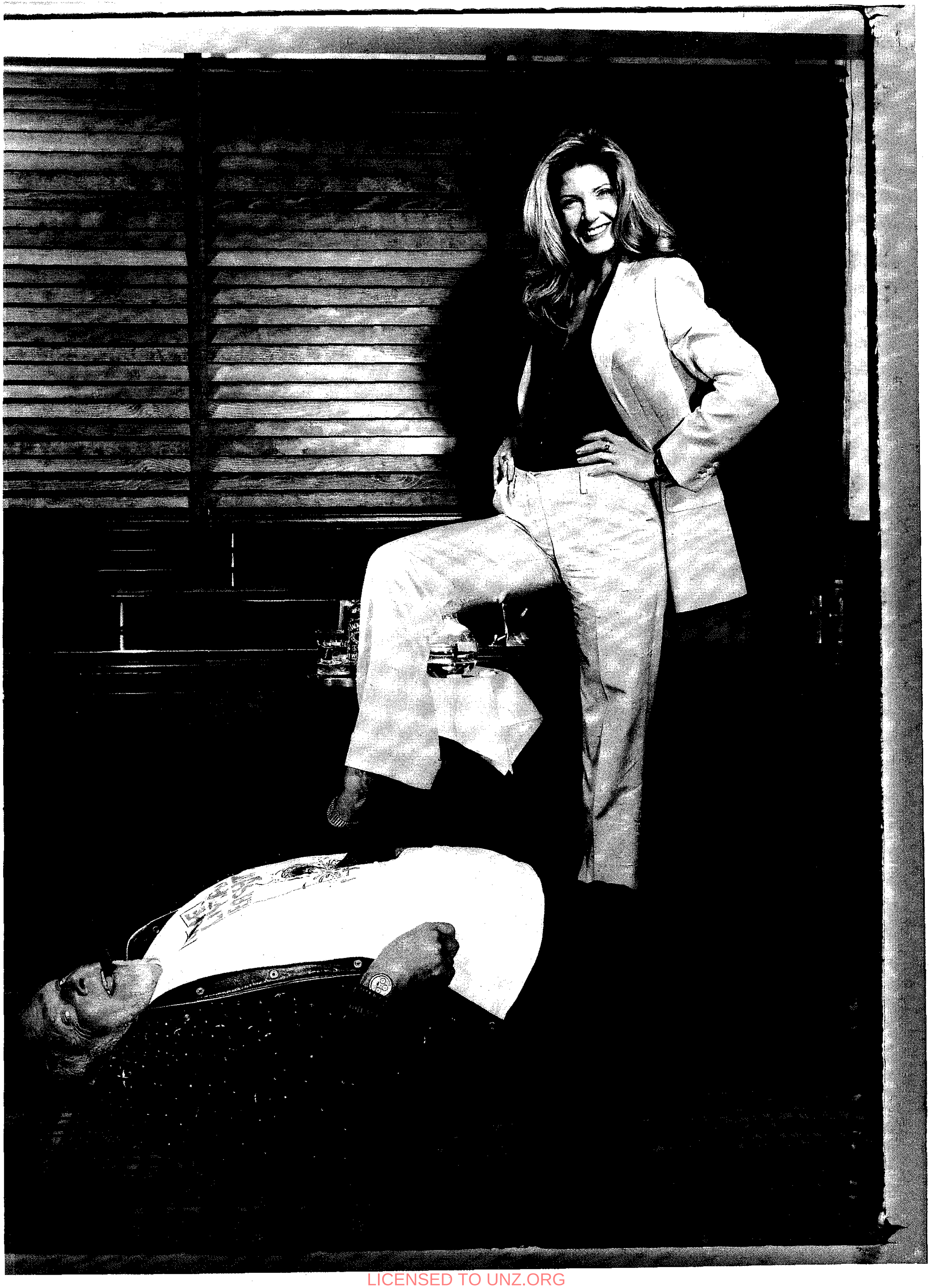
Portly pornographer **Al Goldstein** has a few choice things to say about Larry Flynt. Comely columnist **Candace Bushnell** has a few choice things to say about Al Goldstein. And, of course, they both have more than a few things to say about sex.

BY MAER ROSHAN

AL GOLDSTEIN CAME BEARING GIFTS. THE 61-year-old Brooklyn-born publisher of *Screw* magazine and raunchy host of the popular public-access show *Midnight Blue* is the subject of a new documentary, *Screwed.* And though he professes not to be jealous over the virtual canonization of his competitor in the skin trade, Larry Flynt, via the glossy Hollywood biopic *The People vs. Larry Flynt,* he does like to point out that *Screw* preceded *Hustler* by six years, and its profane publisher fought and beat an obscenity rap (he's been arrested nineteen times) before Flynt had unveiled his first issue. A multimillionaire with three condos, a mansion in Florida, and a never-ending supply of genuine Cuban cigars, Goldstein waddles into tony Bice Restaurant in a studded leather jacket with a Barneys box under his arm. He opens it to reveal a red GET SCREWED T-shirt, a present for his dinner date, Candace Bushnell. A Connecticut-bred NYU grad, peripatetic party girl, and onetime paramour of *Vogue* publisher Ron Galotti, Bushnell, 37, recently published *Sex and the City,* a collection of her New York *Observer* columns, which chronicle the social escapades of Manhattan's angst-ridden media elite. Her new talk show, *Sex Lives and Video Clips,* will air this Valentine's Day on VH1. Impeccably styled in a Dolce & Gabbana pantsuit, Bushnell happily plays the beauty to Goldstein's beast. Bice, it should be noted, was the fourth restaurant *New York* contacted and the only one willing to seat the pair. As it turned out, we needn't have bothered—since both Bushnell and Goldstein refused any nourishment. "We're media whores," growled Goldstein. "If she's not going to eat, I'm not eating. I don't want her getting more airtime because I'm stuffing my face."

Maer Roshan: *I should warn you, Al. For a sex columnist, Candace is strangely squeamish about the subject.*

PHOTOGRAPHED BY KEN SHUNG
FOR *NEW YORK*



Candace Bushnell: *"Sex columnist"?* I'm not a sex columnist. I'm a writer who has a lot of opinions. That's what I *really* am—a writer with opinions.

Al Goldstein: Me too. I'm also a writer. I'm just called a pornographer because I show dirty pictures. I'd rather write about politics, and, of course, food, about marriage—the *worst* institution in the world. You know, I was thinking before we met tonight that I could take two approaches to Candace. For instance, you are extraordinarily beautiful . . .

C.B.: You're very sweet.

A.G.: *Magnificent* is the word. *Magnificent.* So should I approach you as if I'm a sensitive guy who gives a crap about what you're thinking (which is a lie, and it's only the first-date foreplay), or do I come across as a true vulgarian? I get a feeling that you're going to want the first approach, which is . . . deceitful. I won't act like I really care about your future. I don't. I just want you.

C.B.: Well, I don't care about you either. I actually don't even care about guys who want to have sex with me. It's boring! I only care about guys that I'm going to do business with. I have a boyfriend for, you know, everything else. I think everyone talks about sex far too much. I don't want to see Demi Moore's breasts ever, ever again. Though, you know, Al, my first job interview was with *Screw* magazine.

A.G.: I can't *believe* we didn't hire you.

C.B.: Well, you tried to! [*Laughs.*] Every other magazine was paying $150 a week—which sort of dates me here—but you guys were paying $200. Even so, I didn't think I was qualified, though.

A.G.: Did I interview you?

C.B.: No, some dweeby guy in glasses.

A.G.: That was probably Philip, my accountant.

So, Al, let's talk about Larry Flynt, *which seems to be making pornography suddenly politically correct.*

A.G.: You know, I went to see the movie on closing night of the New York Film Festival and it brought tears to my eyes, because all the Jewish intellectuals who call me "Dirty Al, the Pornographer," they stood up and applauded Larry's film.

Right.

A.G.: And I thought, I can't believe it; they're applauding a *pornographer.*

Larry is a flawed hero. He's a thug. He's a redneck. He's a cracker. But he's also a hero.

And remember, Larry Flynt copied me. Even though I came first, and Larry stole the *Screw* concept and ran with it, he deserves this. Not to disparage him. It's a class thing. Larry is trailer-camp, and I'm not. I read. Larry never read a book in his life, including the one he wrote. Around Larry, I look like a Latin scholar.

Well, let's talk about that. That trailer-park guy's the subject of a million-dollar Hollywood movie starring Woody Harrelson, and you're in a trashy documentary starring a guy named Big Bob. Doesn't that burn you up?

A.G.: No, no, no, the only thing I resent is Larry's *wealth.* After all, Larry Flynt got shot! And my shrink says, "You've got to buy the whole package." Because if I want Larry's money, I've got to have the two bullets too. I'd have to go into a colostomy bag. Larry was institutionalized. He married Althea, who was a junkie.

Did you know her?

A.G.: Very well. Courtney Love [who plays her in the film] is brilliant. And Larry found God. Larry has breakdowns; he's a manic-depressive. If I'm depressed, I get an extra ice-cream cone! My life isn't dramatic.

You've said that part of the price you've paid for your career is that you've turned yourself into a cartoon character. Are you a cartoon character all the time, or just in public?

A.G.: It's a dilemma. Because I actually see myself as a thoughtful, cerebral intellectual. . . . I am very conscious of being a Jew named Goldstein. And I am very proud that my son, who went to Georgetown, a Jesuit college, 781 students—he finished first. He won the two-year Oxford scholarship. He's there now, and he's accepted for Harvard. So there's a Jewish word, *kvell*—"to be proud." I am so *haimish* and so bourgeois, and so proud of my son. . . . I mean, oftentimes I said to him, "Jordan, you don't do drugs, you don't use vulgarity, you're the only person who hasn't seen *Midnight Blue* on the East Side or read *Screw* . . . [*laughs*] Where have I gone wrong?"

Photographed at Bice, NYC.

I bet when you go home, you're just this nerdy Jewish guy—a horny Henny Youngman. This is just an act.

A.G.: It is. But it's a good one. Men love me because I'm their fantasy. They think I'm getting laid; they think I'm leading this wild extroverted life. The truth is I fall asleep watching Ted Koppel. I'm not a night person.

You confine your sex life to daylight hours.

A.G.: It has to be before *Nightline* and after *Biography.* I'm done in fifteen minutes, and that *includes* foreplay.

C.B.: But see, I think this is the way it is for most people, though. People don't actually have time for sex. They spend so much time and effort trying to find somebody to have sex with, and then it's . . . it's over in fifteen minutes. It's not worth it. See, I think you should only have sex with someone who you're in love with.

A.G.: Oh, no. Oh, my God! You sound like Barbara Bush. Thank God you don't look like that phony bitch.

C.B.: [*Coolly ignoring him*] I really think if everybody was monogamous, it would solve all relationship problems.

A.G.: Oh! How bourgeois.

You don't believe that you can be both happy and monogamous?

A.G.: Whatever works for you. As I've gotten older I know less than I did in my twenties. So whatever your turn-on is—celibacy, hedonism, group sex—I don't judge it. Just, you know, don't use pills and don't force yourself on someone else.

Al, we went through four restaurants before we'd find anyone to serve us. Why do they all hate you?

C.B.: And why do you love it?

A.G.: Because I'm a narcissist, just like you are.

C.B.: I'm *not* a narcissist, but I'd like to point out that you probably are.

A.G.: You're right. After this is over I'm taking fifteen friends to see my documentary, *Screwed,* a very mediocre film. *Not* a good film. But how many living people have had a documentary about them?

C.B.: Not many.

A.G.: Even if it's a failure, it's so nice! I feel so good about it. My shrink said, "Don't get swallowed up in your own image. Don't be swallowed up in celebrity-hood." So I've kept that in mind. On Saturday, I was 61 years old. Now, most men my age wind up at Century Village. I was paid $1,200 to do an amateur video. I'm 61 and still sexually active. That means I'm alive. I was reviewed in the New York *Times.* The L.A. *Times* loved me. *The Village Voice* said I'm like a cock-a-roach. The *Observer* said I'm a "pear-shaped Hamlet."

C.B.: Well, "pear-shaped Hamlet" is kind of nice.

A.G.: My son likes it because he's a Shakespeare scholar.

Candace, you've said that you don't like to write sex scenes because the only interesting kind of sex is degrading, violent, ugly sex. Why is that the only interesting sex?

C.B.: When I try to start writing a sex scene, I can't do it. Everyone's read it before. I can't do it in a better way than anybody else. It's a big cliché.

A.G.: For you, it's a cliché. For me . . .

It's a living [laughs].

A.G.: It's true, I'm a total exhibitionist, and very good at it. The last time I was in Florida, my girlfriend left $200 under my bed. I said, "*You* I love."

C.B.: That's great!

A.G.: She paid me. And I said, "Give me an extra $50." I tried to hustle her. I felt, I must be good; she gave me money! I've paid for it all my life, and now I'm getting paid by this Jewish lawyer who I love. I feel . . . this is the woman of my dreams.

True love at last.

C.B.: That *is*! Because I have to say that I sometimes . . . like, I think my boyfriend is really gorgeous, and I sometimes think, What's he doing with me? He must be doing me a favor!

A.G.: He's doing other women.

C.B.: He is *not* doing other women!

A.G.: He is.

C.B.: We'll call him right now!

A.G.: Why would you care? I mean, I cheat all the time. But I *am* the publisher of *Screw.*

Your girlfriends probably know what they're getting into. Do you relate to everything on a purely sexual level?

A.G.: I do. Hey, I'm the publisher of *Screw.* It's not a problem. It's a useful characteristic. When I see a guy in a big boat, I say, "Small dick, he's compensating." When I see a guy with a big dog, I say, "Small dick." My ex-analyst said, "Al, you sexualize everything." The whole world is all about ejaculation. . . .

C.B.: I see things a bit differently. When I see a Porsche, I want that Porsche; when I see someone in a big cigarette boat, I want to kick him off and drive it myself. Even if I see someone onstage. Once I had to be restrained. I wanted to go knock this woman off the stage and take over her part, because I didn't think she was doing well.

If Al sees the world narrowly in terms of sex, then you see it in terms of money and power.

C.B.: Well, I'm interested in sex, too. But just in having it. Other than that, I'm really not that interested in it at all.

A.G.: What is the reason, Candace? You can go to any bar in New York City and you can leave with almost any guy. . . .

C.B.: Now, that is *not* true. For women over the age of 35 it is not true. That's what men always think—that women can have sex with any guy.

A.G.: It is true. There is no bar you would leave without five guys wanting to . . .

C.B.: Well, I don't think they'd want to have sex with me, not after I talk to them and chop 'em down.

Do you think you scare men a little bit, Candace?

C.B.: No.

A.G.: You scare *me,* Candace. But I want to be in your next book. For the first time in my life, I want to be called Mr. Big.

C.B.: [*Laughs*] You'll have to settle for Mr. Fat! I'm not a big eater either. I'm not that interested in food.

A.G.: You're not a hedonist. It's obvious. You're too thin, you're too pretty, and I have a feeling that you're not oral . . .

Let's not go there, okay?

C.B.: Let me say this. Unlike Al, I *don't* think people relate purely on a sexual level. But I think the worst thing for a woman is when you go out with a guy and you want to have sex with him, and he doesn't want to have sex with *you.* And Al, that's a problem in New York City today!

What kind of guys have you been going out with?

C.B.: It's not me. It's other women. This is the new thing. We call it the Soft Man. He's not the New Man. He's the *Soft* Man. He wears soft little clothes, and he has a soft little briefcase, and he has those shoes with those squishy bottoms—which should be outlawed. And a lot of these guys, they won't have sex!

Are you sure he's not the Gay Man?

C.B.: He's not the Gay Man. He's a straight man, Soft Man.

A.G.: You know, I advertised for a year in *New York* Magazine after each of my divorces, saying, "Share three townhouses with controversial publisher. . . ."

Why did you need to advertise?

A.G.: Because I didn't want porno girls. I was looking for stewardesses. . . .

What's wrong with porn girls?

A.G.: They're boring. They do it for a living.

So do stewardesses [laughter].

C.B.: *Porn* is boring! And for me, that's the biggest crime. Boring is the biggest crime.

Bushnell: I just think porn is boring. And for me, that's the biggest crime. Boring is the biggest crime.

Who do you write for? Who's your audience?

A.G.: The people who buy *Screw* are people who want to masturbate, people who want hookers, and a very small audience who likes to read literature and laugh—because *Screw* is funny. I think we have *New Yorker* readers. We have a very high preponderance of Ph.D.'s.

C.B.: In all the press about the movie, they said your fans are all sleazebags.

A.G.: Well, there are *some.*

Are you a sleazebag?

A.G.: Probably, because I'm vulgar. I'm verbally disgusting. My girlfriend, Rose, who I love, said that I have to go to a shrink.

C.B.: You love her? That is so bourgeois. *So boring!*

A.G.: All right, it's a failure. It's a character defect. Rose said I have to go to a shrink and learn inhibition and repression, because I can't keep anything within myself.

C.B.: Basically, you've got diarrhea of the mouth. I'm not a good filterer, either, and that's why some people hate me too.

Do you get more hostility from women or from men?

C.B.: Women, definitely. Men come up to me and say, "I love your column; I think you're a really great writer." Women, you know . . . there are women who sort of look up to me, which is incredibly nice, and one feels a certain responsibility, and that's very flattering, and I love that. And there are many more women who hate me.

A.G.: My ex-wife hates you. She said, "It's all fantasy sex; I don't like to read it."

C.B.: But it's not! So many women think, like, You're making this stuff up. I don't make up any of it! In fact, I always have to cut stuff out. But women run to the other side of the room when I walk in.

Why don't women like you?

C.B.: Because they have this romantic fantasy about how they want things to be, and I'm showing them something different. I mean, today this woman from a TV show in Ireland called, and she said, "You don't *really* believe it when you wrote that women have sex like men?" And I said, "Well, actually I do. And it's like, I'm sorry, but women can be as promiscuous as men." And she just didn't want to hear it. It was like shattering her personal views of the way women should act. I mean, I don't even think that women know what their sexuality is, because it's all society-driven. I know men who if their woman has had more than five sex partners, he really has a problem. Now, I have to tell you, I think it's *unnatural* to only have had like five sex partners. I think it's *weird.*

Goldstein: My son is a Shakespeare scholar. I've said to him, "You don't do drugs, you aren't vulgar, you don't read *Screw.* Where did I go wrong?"

A.G.: Me too. The ultimate feminists, I really believe, are the topless dancers, the porno actresses. . . . They're earning $2,000 to $5,000 a week—twice as much as the guys.

C.B.: But see, I disagree with you. I know everybody says they're the ultimate feminists. I did a story on that once. I hung out with topless dancers so much at Stringfellow's that they thought I was a topless dancer. I kept saying, "No, I haven't gotten a breast operation yet." I think strippers just stand there with a cartoony kind of sex appeal, which is a lot easier for men to deal with. A cartoon woman is a lot less problematic to men than a real woman, the vagaries in women's bodies.

A.G.: You know, Candace, I don't know people like you. I'm invited no place. I'm an outsider, a pariah, detested by everybody.

C.B.: I'm turning into one, too. My party invitations have dropped dramatically—maybe because it's January.

A.G.: I'm not invited to anything. Buck Henry is my only friend, and he's weird. [*Laughter*] But you have the kind of life I envy. You know all the wealthy people, all the smart people. What a glamorous life you lead.

C.B.: Yeah, well, you know what? It *is* glamorous. Yesterday, I was strolling through the airport in New Orleans wearing these pumps and these gorgeous Rebecca Moses cashmeres—I'm walking through the airport swinging my Louis Vuitton luggage . . . with my manager, carrying my little bag. And you know what? I felt *really* cool. That's as good as it gets, Al.

A.G.: Oh, to be blond and 37. My own life has been filled with unfulfillment, rejection . . . terrible fears.

Oh, come on. You sound like a cut-rate Woody Allen.

A.G.: Do you believe it?

C.B.: No. But it's a good act. You've made a lot of money off of it.

A.G.: I've made a *lot* of money. Twenty-eight years.

C.B.: Making money is the most satisfying thing. The ticket to happiness.

I know a shitload of unhappy rich people, Candace.

C.B.: Well, you know what? *I'm* happy. I once was, like, poor, I had no money—I had to eat hot dogs on the streets.

The streets of Greenwich, Connecticut?

C.B.: No. In New York! It's all I could afford. I got kicked out of a $300 apartment because I couldn't come up with the rent. That's how broke I was.

A.G.: I agree. You know, I am still a licensed New York City taxi driver. I renew my taxi license because I expect one day to be poor again.

In Candace's world, a man is judged by the size of his budget.

A.G.: She's a size queen. Yeah, well, here's my platinum. I'm ready to go.

C.B.: Good boy.

There is a line in a Dominick Dunne book, "My husband may be short, but he's very tall when he stands on his wallet."

C.B.: It's not true. I hate that stuff. It's false!

But isn't that the currency of your world? The people you write about . . .

C.B.: I'm interested in it as an observer, not a participant. The people I write about, this certain slice of New York, I have this theory that everyone I know is becoming a Cyborg. That's what I really want to write about, Cyborgs . . . superhuman man. Cyborgs are the next evolutionary step in Homo sapiens. We have Homo sapiens, and then we have Cyborgs. We already have replaced the heart, and Cyborgs are probably less emotionally needy. My theory is that they need to eat less food (so that rules you out, Al) and they can survive on drugs, which is the way of the future—eating vitamins and alcohol and drugs.

A.G.: But why don't you democratize it? Give us a fat Cyborg! A Weight Watchers Cyborg. A twelve-step Cyborg.

I don't think it's a democracy.

C.B.: It's *not* a democracy. That's the whole point. So I want to write three novels on this.

It's Prozac Nation. An emotionless society.

C.B.: No, no, they do have emotions. They have a lot of emotions. It's just they're more rational than regular human beings. Like, the concept of falling in love is . . . *very* Homo sapiens.

A.G.: Do they worship Super-Cyborgs? Is there a religious part of it?

C.B.: Totally.

What would the Super-Cyborgs be like? Mort Zuckerman?

A.G.: I hate Zuckerman, you know, with his Gloria Steinem relationship, his trophy relationship, his arrogance . . .

Candace once wrote, "Scratch the surface of every man, and he wants to be Mort Zuckerman." Do you really believe that? And don't you think that most men secretly want to be Al Goldstein as well?

C.B.: No. . . . Sorry, Al. Actually, one of my characters said that about Zuckerman. My experience is that most men are goddamn pleased to be themselves!

A.G.: That's called delusion. I'm constantly facing this dilemma: Is my life good, is it bad, am I good enough?

C.B.: You know what? I *never* think about that stuff. I had to give it up. You know: Am I a good enough writer? If I'm not, I should kill myself. It got to the point where for three months I couldn't do anything because all I wanted to do was commit suicide. Every day, I'd get up and start writing this suicide note. It went on forever. But I couldn't finish the note, so I couldn't commit suicide!

Do you ever reflect on your life and worry you've made the wrong decision? Do you get tired of being hated?

A.G.: No. The fact that people hate me means I'm doing something right. I'm an outsider. When I started *Screw,* I hated the war in Vietnam. I knew it was wrong because I had traveled a lot. My first arrest was way before *Screw.* Before *Screw,* I was a press photographer. I spent a couple of weeks in prison in Cuba, charged with being an American spy. I went to Pakistan with Jackie Kennedy. I started *Screw* in '68 because I felt that sex was the most positive force in my life; why did society put it down? So have I made the wrong decision? No. I am proud to be a pornographer. Because pornography means truth.

You don't believe that's true of competing pornographers, though.

A.G.: You look at *Playboy* and it's all airbrushed and artificial—a total distortion. Then you look at *Hustler,* where every part of the body is dirty, smelly, it's got people vomiting . . . Larry has every right to do that. I like the fact that *Screw* has a sense of humor. It's a different aesthetic.

Kind of a Catskills aesthetic.

A.G.: It is. I think I'm like a Mel Brooks. You know, I'll do fart jokes. It's like a Jewish sensibility.

C.B.: I like fart jokes, too.

Do you ever think about the people who are victimized by pornography? The people who go into it because that's the only option they have?

A.G.: There are casualties in everything and dysfunctions. Let's not do the Menendez syndrome, and let's take responsibility. Yes, there are women in pornography who have been abused, and there are incest victims. There are damaged people in every area.

You grew up as a neurotic Jew in Brooklyn, and Candace was groomed to become a Waspy Connecticut matron. How would things have turned out if the situations had been reversed?

C.B.: I would have loved it! I always told my parents that I wanted to convert to Judaism. And Brooklyn is so cool.

A.G.: And I always wanted to be with the *shiksa* cheerleaders. . . .

C.B.: I wasn't a cheerleader. I was . . . different.

A.G.: No, but you have the look. You're the girl who spurned me in high school. I want you now so desperately. You have a cute little body. I love you!

Whoa. Down, Al!

C.B.: I'm actually the kind of girl that everyone says, "She looks like a million other Waspy women who live on the Upper East Side." I never stick out.

A.G.: That's a lie. I love her! How can I win her over?

Maybe you should become a publisher at Condé Nast.

A.G.: [*Laughs*] Do you know why I love Candace? Because you're smart. And I love strong women. And I want to say, truthfully, that's what I love about my girlfriend, Rose, and what you love about your boyfriend. . . . And when both of them die, I hope very much we can get together. I'll start dieting immediately.

C.B.: I think you'd better.

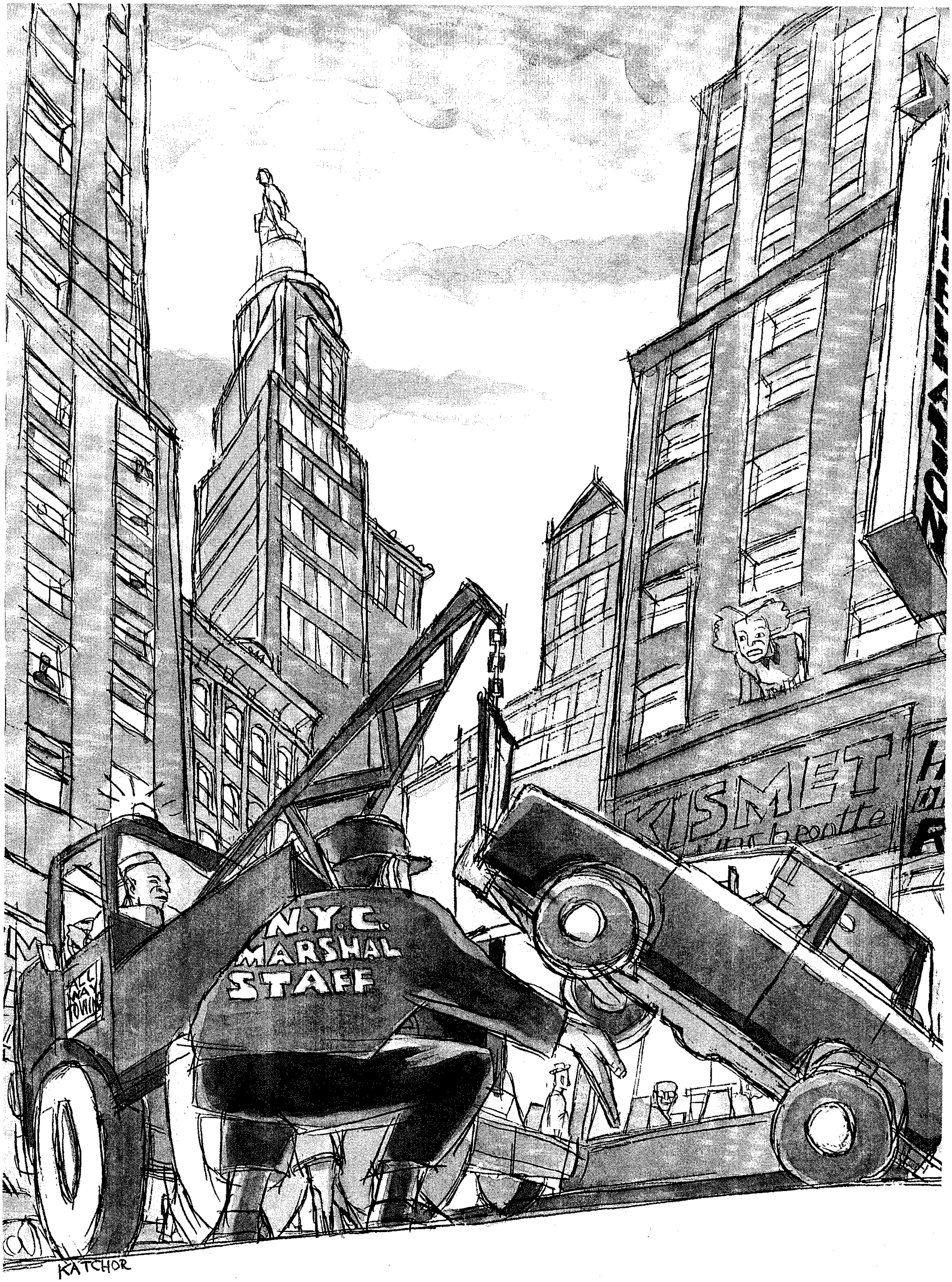
ARUBA
LA CABANA 1 RESORT ARUBA
YOU GET THINGS HERE YOU DON'T GET ANYWHERE ELSE
La Cabana

GET YOUR 7TH NIGHT FREE!
Arrive at Aruba's number one resort between March 1st-29th, 1997 and you'll get your 7th night free.* La Cabana offers spacious, flexible suites with fully equipped kitchenette and balcony or patio. A complete health and fitness center, tennis, racquetball and squash. Year-round sunbathing, three pools and exciting watersports along beautiful Eagle Beach. Dining that satisfies all tastes. The Royal Cabana Casino, the biggest in Aruba. Nightly entertainment. And first rate children's and all-inclusive programs.

*Offer applies to Garden & Ocean View Studios and Garden & Ocean View One-Bedroom Suites.

LA CABANA
ALL SUITE BEACH RESORT & CASINO

TO BOOK THE CARIBBEAN'S ULTIMATE VACATION VALUE
CALL: 888-487-6431 OR YOUR FAVORITE TRAVEL PLANNER
E-mail: lacabana@setarnet.aw Internet address: http://www.lacabana.com/resort


N.Y.C.
MARSHAL
STAFF
ALL WAY TOWING
KISMET
KATCHOR

LICENSE TO STEAL

YOUR CAR WAS PARKED RIGHT THERE, AND NOW IT'S NOWHERE IN SIGHT. STOLEN? NOT EXACTLY. TAKE A RIDE WITH JEFFREY ROSE, NEW YORK CITY MARSHAL AND PROFESSIONAL CARJACKER. BY JENNIFER WOLFF

THE FIRST TIME NEW YORK CITY MARSHAL JEFFREY ROSE TOWED MY CAR, I THOUGHT it had been stolen. The second time he towed it, I hoped it had been stolen. The third time, I didn't even need to call the police to know where to find it. My Honda was in a far-off corner of Brooklyn known as Red Hook, the tow-yard capital of the Western World. There have been other marshals in my life (I've been hauled five times), but in the past couple of years, Rose has followed me like a

ILLUSTRATION BY BEN KATCHOR
FOR *NEW YORK*

bad habit. On the nights he took my car, I'd lie awake sticking pins into my mental image of him. He was a lowly scumbag with a wet stogie drooping from his cracked lips. He wore filthy, sagging jeans and had big, oily hands strong enough to pry large cars out of tight spaces.

That was then. Tonight, Rose and I have taken to the streets, together. He doesn't at all resemble the fierce adversary I'd imagined; rather, with his disheveled mop of red hair and overgrown mustache, what he brings to mind is a Dow Scrubbing Bubble. We are in a white 1993 Ford Crown Victoria, cruising around the 13th Precinct, which encompasses Gramercy Park and part of Chelsea. Joe Garhartt, general manager of the towing service contracted by Rose, is behind the wheel, and he methodically stops at each parked car so either he or Rose can punch its license-plate number into a handheld computer programmed with this week's "hits"—cars that have accrued $230.01 or more in outstanding parking tickets and penalties, which makes them "towable" in the eyes of the Parking Violations Bureau. It matters not one little bit that the car is legally parked at the moment Rose spots it. If the owed amount is over the threshold, the car goes.

It's the first week in January, and Rose has to catch up on the money he lost during the tow-free weeks of the holidays. In seven hours, he and Garhartt haven't stopped for a cup of coffee, a sandwich, or even a pee. But it doesn't mean they don't have some fun. At times, they act like kids playing for points on a computer game, bickering over who gets to punch which plate numbers and who can punch faster. And they share the same sarcastic sympathy when one of them gets a hit. "Oh, little Cindy," Rose mutters when Cynthia Bink's silver Toyota Corolla comes up towable. I am getting what I came for: the story from the front of the tow hitch instead of behind it. And I am beginning to understand not only why marshals are so misunderstood but also why they wear guns.

No one threatens Rose tonight, but that fly-off-the-handle frisson is always in the air. After all, he is taking from people what is often their most valuable possession. And making them come to terms with parking tickets they have chosen to ignore. The moment Rose claims a scofflaw vehicle, the price to get it back soars: In addition to existing judgments, owners must pay $150 for towing, a $45 marshal's execution fee, and an additional poundage charge: 5 percent of everything, including towing fees and unpaid tickets and penalties.

ROSE CAN HAVE A CAR SEIZED AND TOWED IN AS LITTLE AS TWO MINUTES. "I LIKE BEING A PHANTOM," HE SAYS.

Rose will release a car on the street—and cut the towing charges in half—if the fine is paid in full and in cash. Of course, you have to spot him confiscating your car, which most people don't. Rose works fast. He can have a car seized, hitched, and towed in as little as two minutes. The longer it takes him, the greater the odds he'll come face-to-face with an angry scofflaw. "I like being a phantom, just getting the car and getting out," Rose says.

On weeknights between four and midnight, Rose and Garhartt troll the streets in the Crown Vicky, otherwise known as a "chase car." They are in constant radio contact with colleagues in another chase car, who are also punching plates. When one of them scores a hit, Rose and Garhartt get to work. Garhartt slaps a black-and-white THIS CAR HAS BEEN SEIZED sticker on the driver's-side window, circles the car, and takes pictures of it from all angles to prevent false damage claims. Meanwhile, David Terelli, the disarmingly sexy tow-truck-crew foreman, who wears a bulletproof vest beneath his green-and-yellow CITY MARSHAL STAFF windbreaker, pulls up in one of the five tow trucks Garhartt has provided for the night. With a Marlboro menthol dangling from his pouty lips, Terelli wiggles backside-down under the car and hitches it to the truck, which then hauls it to a staging area on 14th Street. From there it's moved on a flatbed truck to Red Hook. Rose, who is of average height and pudgy, usually stands back from the action filling out execution papers. If a hysterical owner appears, the hulkier Garhartt troubleshoots before getting Rose involved.

"It's a tough job collecting money; no one wants to give it to me willingly," complains Rose, 41. "I've had guys who've wanted to throw a punch, who've jumped in the car and driven into trees—terrible stuff. Not too many people look forward to seeing me."

Particularly not Judith Pinkney, a stout woman who is sitting in a white van on Third Avenue when Rose orders her to pay up or give over her friend's vehicle. "You have no right, no right at all," Pinkney screams as she gets out of the car, her arms flailing. "You can't just throw someone out of their car. It ain't legal. You're only doing this because I'm a black woman." But Rose is entirely within his rights. Marshals are permitted to confiscate any car in judgment regardless of whether the owner—or an innocent friend—happens to be sitting inside it. They don't seek out confrontation, but they won't leave a car just because someone makes a fuss.

"This job changes you, basically, personality-wise," Rose says. "I'm a gentle-type person; I'm not particularly angry or aggressive. But this is what I deal with, and you have to be a little hardened."

The mayor is allowed to appoint as many as 83 marshals to five-year terms, though right now only 49 positions are filled. As independent contractors who get paid according to their performance, marshals would seem to represent a new breed of incentive-driven public-sector henchmen. But in fact, they've been around since 1665, responsible then, as now, for executing claims from civil-court judgments. Lately, that has come to mean impounding gas and electric meters from delinquent customers, evicting deadbeat tenants, and confiscating inventory and equipment from stores and restaurants that haven't paid their vendors. And since 1987, they've been out on the streets towing cars. In fiscal year 1996, marshals confiscated 71,043 vehicles, helping the city recoup $26.4 million in parking fines and penalties. Think of them as bounty hunters empowered with a municipal badge.

At least a few marshals have been known to abuse this authority. In recent years, the Department of Investigations has arrested three marshals and several of their employees for fraud. And last December, the *Daily News* reported that the DOI was probing allegations that certain marshals were demanding kickbacks and luxury cars from towing companies that wanted the big business of impounding scofflaw vehicles. The DOI won't comment on this or any other pending investigations.

Rose himself has been sued—it's an occupational hazard—but he's had no problems with the DOI. During the day, he is usually out collecting electric meters, but at night, he tows. Rose figures he makes about $75 a car and tows an average of

25 cars an evening. His biggest catch was a stretch limo with $21,000 in outstanding tickets, which enriched him personally by about $1,100. In 1995, Rose was the second-highest earner among the nineteen marshals in the Street Seizure program, grossing some $375,000 from the Parking Violations Bureau alone.

All that money does not go directly into Rose's pocket, however. City marshals have to pay for the entire cost of their operations, including staff salaries, office rent, and insurance. They even pay the PVB $4,000 a month, which entitles them to weekly diskettes listing newly towable license-plate numbers. Yet for all this, the city provides no legal backup. A marshal is on his own if sued for towing a car that the PVB has wrongly put into judgment.

WHEN ROSE AND HIS POSSE DESCEND UPON A vehicle, onlookers are often confused and assume he must be with the police. "No one really knows what we do," Rose says. That amuses him because people whose cars aren't in judgment get nervous when they see him, like the guy in the black karate suit who frantically runs barefoot across the freezing pavement to ask Rose whether he is illegally parked. "If this isn't your car," Rose says, pointing to a red 1997 Altima, nose-up on a tow hitch, "then you're fine." Relieved, the man retreats. "I don't care if someone parks his car sideways in the middle of the street," Rose says, "as long as he doesn't owe any tickets."

Rose says he likes to tow my car because it's in good condition and has low mileage, sure signs that I'll redeem it. He hates hauling junkers that aren't worth the price of their tickets and that owners are likely to abandon. If they go unclaimed, Rose can sell them at auction after ten days. But often these cars are purchased by parts dealers for as little as $50, which goes to auction and court costs, and neither Rose nor Garhartt collects his fee.

Some cars Rose won't tow, like personal cars of police officers (which are often recognizable by an I.D. on the window or dashboard). "They'd be chasing me down all night," he explains. He also avoids vehicles with a wheelchair, crutches, or a walker in the backseat and any car with a child or an elderly person in it. This is Rose's choice, not the law. "I try to do the right thing," he says.

Not everyone does right by him. Marshals aren't supposed to take checks, but Rose has accepted them from scofflaws in a jam. He remembers one from former Yankees left fielder Roy White, an all-star from back in the seventies and one of Rose's sports heroes. "He told me he was good for it, and there was no reason not to believe him," Rose says. "That one really hurt, boy, I'll tell ya." The ballplayer did eventually pay his fine in full, but Rose won't make the same mistake again. These days, he carries copies of bounced checks on his towing rounds, to remind him not to go soft.

And people try to trick him. "There was this big, 500-pound fatty who says, 'Do me a favor; I have a receipt in my glove compartment—just look it over,' " Rose recalls. "I got the tow truck in front of him and my car alongside of him, and we're on a very narrow curb, and because I can't envision him going anywhere, I say, 'No problem.' He gets into the car, locks the doors, takes a deep breath, turns on the engine, runs into my tow guy and proceeds to drive two blocks on the sidewalk with my guy on his hood. People just lose it."

"Yeah," I tell him. "I know."

"I DON'T CARE IF SOMEONE PARKS SIDEWAYS IN THE MIDDLE OF THE STREET," ROSE SAYS, "AS LONG AS HE DOESN'T OWE ANY TICKETS."

THE WORST PART OF BEING TOWED BY JEFFREY ROSE IS FACING his staff the next day in his grubby little office in downtown Brooklyn. This is where scofflaws must go to pay their fines and penalties before trekking out to Red Hook to retrieve their cars. Rose has a handful of employees who process the paperwork, some of whom used to work at the PVB. As former civil servants, they seem to believe that by screaming at you rather than ignoring you they are somehow doing you a favor. They sit protected behind a heavy locked door, visible only through a small Lucite cashier's window, and they never rush, not for anything. The fist and shoe marks on the office walls are a tribute to the deep passion these women—and the man they work for—evoke from agitated car owners. So are certain eloquent scribblings: JEFFREY ROSE: I HOPE YOUR FAMILY WILL GET CANCER. Or, more to the point: JEFFREY ROSE SUCKS DICK.

Rose explains that he also gets frustrated by his attitudinal staff—that they are not a reflection of the mensch he believes himself to be. After spending some time with him, I might agree, although I try hard to resist the notion that this man has any redeeming qualities.

But he's trying. When I met with him in his office, he noticed I had the sniffles. "Have some tissues," he said.

"I paid for those tissues!" I tell him, trying to get in a dig.

He blushes and says, softly, "Here, let me bring them closer to you."

On our tow-date a couple of weeks later, he hands me a brown velvet glove I have unknowingly dropped on the street. "I wouldn't want you to lose this," Rose tells me. "I know how hard it would be to match the color."

So why is a man like this out there at night, making people like me miserable? Is it some kind of power trip? "I actually feel bad towing someone's car, which is why I am genuinely glad when no one is around," Rose says. "For me, the sound of the computer telling me it's a hit is more thrilling than actually taking the car. It's like you hit the slot machine."

Quite simply, Rose loves what he does, even if it means he leaves too early to kiss his wife good morning on the days he impounds electric meters, and comes home too late from towing to put his 2-year-old son to bed. "The bottom line is that if you have the opportunity to make money and that opportunity is only at night, you can sit in the house and play with the baby, or you can tow cars."

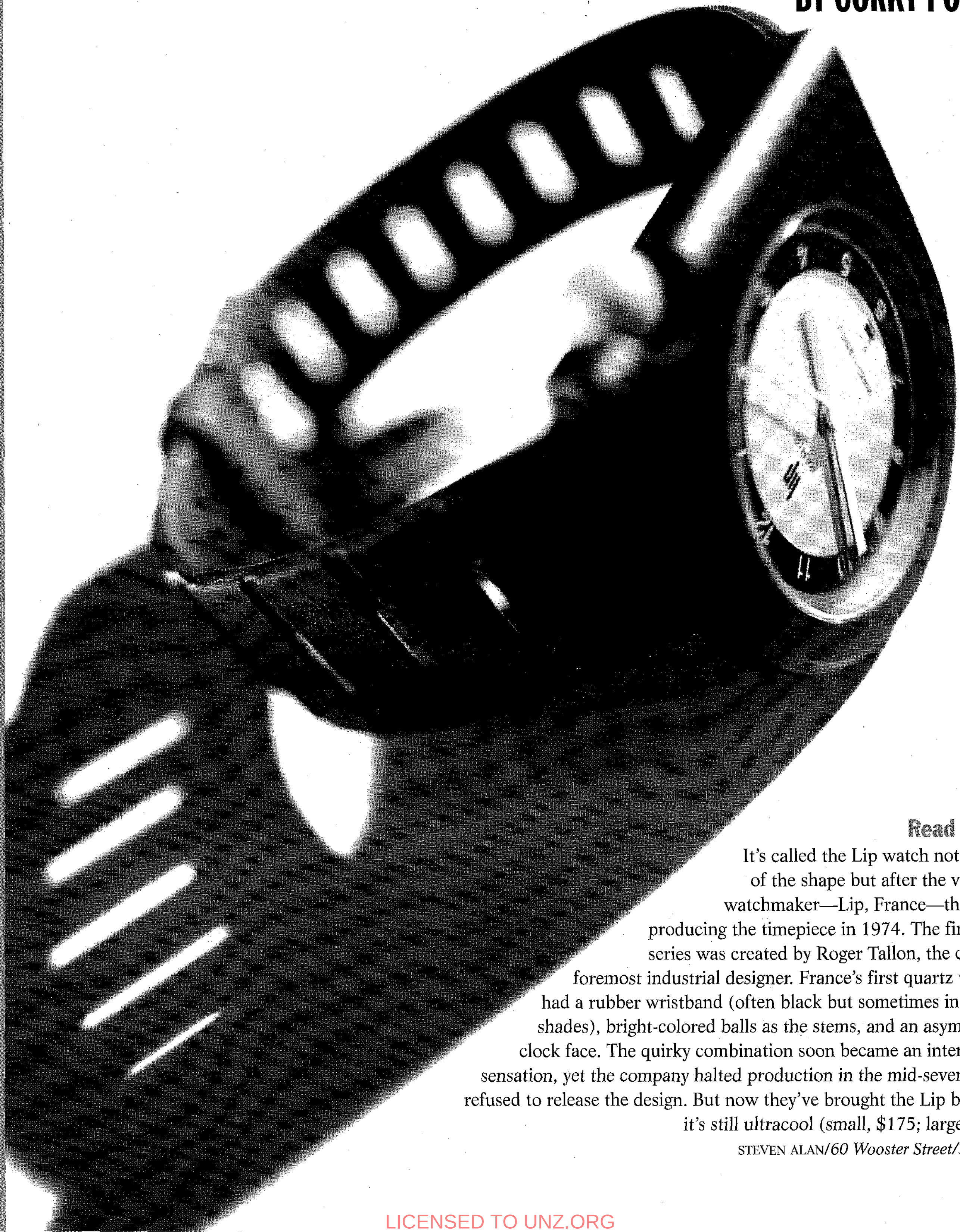
It's almost midnight, and I'm freezing and seriously carsick. I say good night to Rose a little earlier than I had expected to. Tonight he's hit the jackpot 30 times, about 5 more cars than average but still way short of the 42 he towed the night before. "You're bringing me bad luck," he tells me throughout the evening, but never with anger. When I get home, I notice a parking ticket on my dresser. For once, I think about paying it. Then I remember Rose's last words to me before I left: "You have one get-out-of-jail-free card. With me, you are safe."

One city marshal down, eighteen to go. ■

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

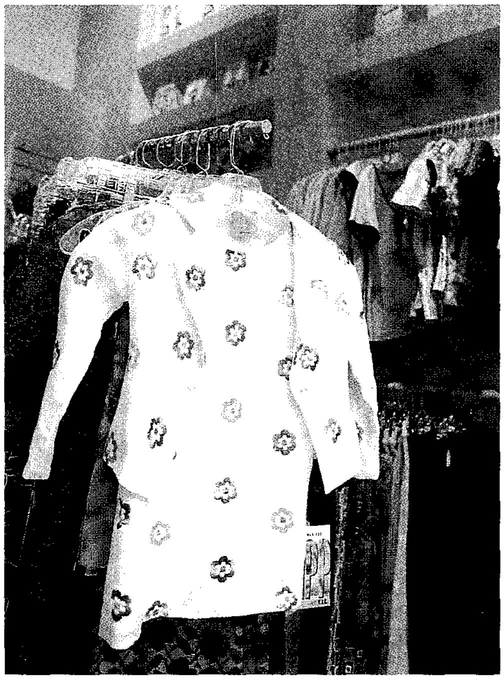
BY CORKY POLLAN



Read My Lip

It's called the Lip watch not because of the shape but after the venerable watchmaker—Lip, France—that began producing the timepiece in 1974. The first in the series was created by Roger Tallon, the country's foremost industrial designer. France's first quartz watch, it had a rubber wristband (often black but sometimes in unlikely shades), bright-colored balls as the stems, and an asymmetrical clock face. The quirky combination soon became an international sensation, yet the company halted production in the mid-seventies and refused to release the design. But now they've brought the Lip back, and it's still ultracool (small, $175; large, $195).

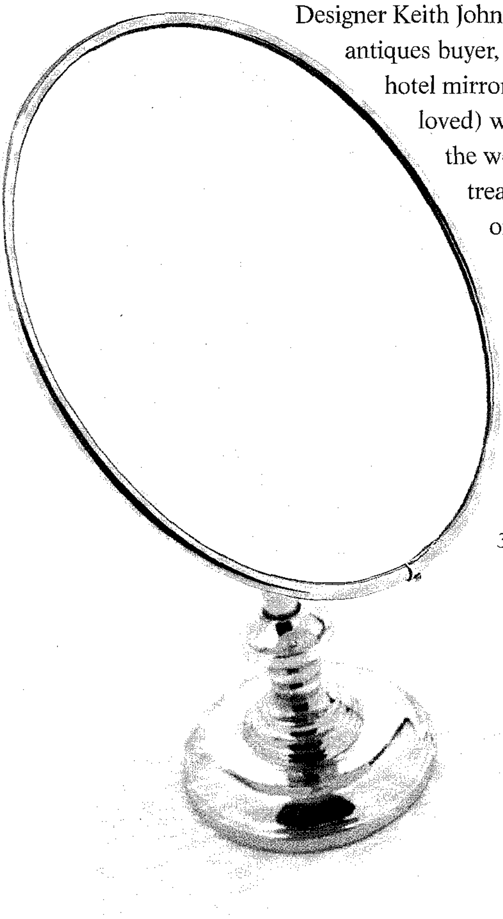
STEVEN ALAN/*60 Wooster Street/334-6354*



Two to Grow On

Are these signs of a Columbus Avenue renaissance or what? Road construction over the past couple of years left the avenue looking like a war zone; stores and restaurants closed daily. But now Ecce Panis (New York's priciest bread market) is unveiling a new branch, And-How (a women's-sportswear company) will soon occupy Dapy's old space on 71st Street, Pasha (a Turkish restaurant) has just arrived, and the owners of the children's store Coco & Z have opened a second Columbus Avenue shop. For Bill Rosson and Deborah Chu, the reasons for expansion were as much familial as financial. When they could no longer squeeze their kids into Coco & Z sizes, they felt they had to open a store for preteens and juniors. At CO_2, the partners offer scaled-down Gucci- and Prada-inspired fashions along with funky East Villagey looks. And to their surprise, as many smallish adults have snapped up their stuff as teenagers. There are lots of dresses by such cutting-edge companies as Les Tout Petits, Soleil Soleil, and Tripp NYC, along with slip skirts, Smith hip-hugger boot-leg jeans, Little Earth license-plate bags, and Gabbriel Ichak windshield-glass jewelry. The pickings are slimmer for guys, but among the mix is Billabong surfwear, Star 69 swirly psychedelic shirts, track pants, and Diesel jeans (from $14 for a T-shirt to $50 for track pants to $189 for an embroidered crêpe suit).

CO_2/*284 Columbus Avenue, near 74th Street/721-4966*



Vanity Fare

Plunk a mirror like this down on any table, and immediately it's transformed into a vanity. Designer Keith Johnson, Anthropologie's antiques buyer, replicated the type of hotel mirror he found (and loved) while traveling around the world in search of treasures. Like the originals, his 22-incher has a pleasing heft (it's made of nickel) and can be swung up or down and rotated 360 degrees ($98).

ANTHROPOLOGIE/*375 West Broadway/ 343-7070*

Heaven Scents

Not content with just producing zodiac-print silk scarves and astrological paperweights, fashion-accessories designer Christian Bounaix will soon have us spraying ourselves with our very own sign-determined eau de toilette. The fragrances are created by the notable French perfumer J. F. Laporte, so they're subtle and neatly balanced—not cloyingly sweet, not too odorous. Some scents are fruity (Cancer is peach), some woody (Aquarius is walnut), others floral (Scorpio, orchid). And each 3.3.-fluid-ounce-bottle is etched with the appropriate zodiac symbol ($49.95).

THE ZODIAC COLLECTION/*1-888-963-4227*

F·A·I·N·A
EUROPEAN SKIN CARE CENTER

Valentine Gifts

European Facial
with deep pore cleansing & herbal steam
$45 (Reg $60)

Dead Sea Earth & Salt Body Scrub
(w/ body massage) exfoliates & leaves the skin radiant
$69 (Reg $90)

European Manicure & Pedicure
with softening treatment and massage
$35 (Reg $45)

Full Leg Bikini Wax
with softening massage
$38 (Reg $56)

WINTER RETREAT
Aromaplasty Facial Full Body Massage
Manicure & Pedicure Spa Snack
$145 (Reg $200)

(212) 245 - 6557 or (800) 331 - 6730
157 WEST 57TH STREET (BETWEEN 6TH AND 7TH)
Beautifully Wrapped Gift Certificates
"Day of Beauty" Packages &
Individual Treatment Gift Available
(Exp 3/29)

RICHARD'S FABULOUS FEBRUARY SALE.

NY Magazine's
"Material Man" is
offering material
savings store-wide.
We've been decorating
New York for 15 years
and all our work
is guaranteed to be
fabulous.

Draperies, Slipcovers & Reupholstery
25% Off labor

Balloon & Roman Shades $10 sq. ft.
(were $16-$18 sq.ft.labor) Excluding fabric & installation

Upholstered Headboards in selected styles
Twin, Full, Queen $295 King size $375
(were $495-$695) Excluding fabric & installation

Floor Sample Furniture 40-60% Off

Special Order Furniture
Lane, Hickory Chair, Harden, Councill,
Heywood Wakefield & more 40% Off

In-stock Fabrics 30-50% Off

Richard's
INTERIOR DESIGN
1390 Lexington Avenue (92nd Street)
1-888-332-6767
Special consideration to the trade.
Sale prices on new orders only.
Sale ends 3/1/97.

SALES & BARGAINS DANY LEVY

Zip City

Give **winter doldrums** *a kick with mail-order habaneros, a customized exercise plan, and sexy little* **undernothings.**

GEORGETTE KLINGER, THE ORIGINAL salon matriarch who set up shop way back in 1941, is offering a Valentine's specials on her Madison Avenue–style pampering. For example, facial, makeup session, and body massage was $177, now $135; facial with makeup session, manicure, and shampoo and blow-dry, was $126, now $110. Gift basket with Georgette or Kathryn cologne, hand cream No. 2, herbal body lotion, and heart-shaped guest soap, was $96.50, now $75. *Georgette Klinger, 501 Madison Ave., near 53rd St. (838-3200); 978 Madison Ave., near 77th St. (744-6900); and locations nationwide; all major credit cards; call for hours; 2/3–2/14.*

The Un-Moving Sale

THE LOFTY EXPANSION PLANS COOKED UP by the owners of the SoHo antique-and vintage-furniture store Hope & Wilder involved a new space eight times the size of their current digs. While those plans fell through, they nonetheless amassed enough new inventory to fill such footage. Hundreds of pieces are priced to move at 50 percent off. *Hope & Wilder, 454 Broome St. (966-9010); all major credit cards; Tues.–Sat. 11–7, Sun. 12–7; 2/4–2/28.*

Hands-on Experience

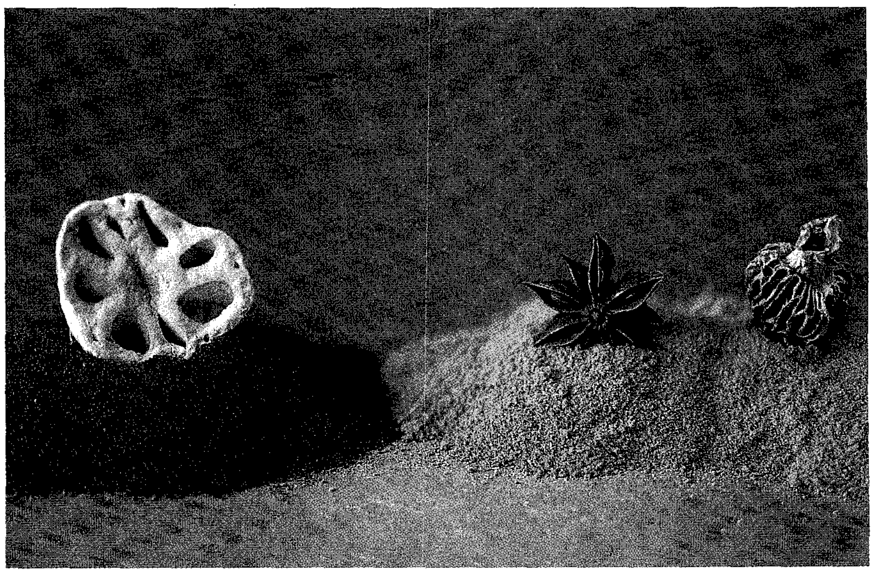
IN A THUMBS-UP TO HEDONISM, HEALING Hands—the masseuse-dispatch service—is offering a special for couples: Call anytime between 7 A.M. and 10 P.M., and two therapists, two tables, aromatherapy candles, a box of Godiva Chocolates, and a bottle of Veuve Clicquot arrive within the hour; usually $350, now $295. *Healing Hands, 486-1122. 2/3–3/15.*

Heart-Rending

THE ANTITHESIS OF GUSHY CARNATION BOUQUETS are Bobby/Flowers's minimalist floral compositions. His Valentine's Day arrangements are made with tulips, roses, or anemones; normally $100, they're now $75 including delivery. *Bobby/Flowers (929-4819); 2/3–2/14.*

Uptown Pickup

S. FELDMAN HOUSEWARES, THE CARNEGIE Hill resource for both no-frills hardware and cute kitchen tchotchkes—is discounting all Miele vacuum cleaners by $100 to



Must-Have **The mail-order catalogue Adriana's Caravan has an encyclopedic selection of more than 1,500 spices and hard-to-find ingredients—from anise seed to Zatarain's crab boil—all of which are 15 percent off during the month of February. The food portion of any catering booking is on sale as well.** ***Adriana's Caravan; call 718-436-8565 for catalogue or menu.***

Photograph by Kenneth Chen.

S&B'S N.B. **Just when you thought it was safe to park your Visa back in your wallet . . . The Christmas sales are over and the sales tax is back, but it's time again for the Barneys warehouse sale. The preview party's on February 12, and part of the proceeds (as well as the $15 admission ticket) goes to God's Love We Deliver.** ***Barneys New York, 255 West 17th Street (826-8900; for tickets call 294-8145); all major credit cards and checks; preview February 12, 7–10 P.M.; sale dates February 13–23, Mon.–Fri. 8–10, Sat.–Sun. 9–9.***

$150. Also, a HEPA filter (worth $70) is free when you buy a compatible model. *S. Feldman Housewares, 1304 Madison Ave., near 93rd St. (289-7367); all major credit cards; Mon.–Sat. 9–6; 2/3–2/28.*

Top Drawers

THE LINGERIE DEPARTMENT AT ZITOMER—dotted with all sorts of pretty little underthings—is having a sale. For example: Hanro camisole, was $100, now $85; Christian Dior nightshirt, was $50, now $42.50; Flora Nikrooz nightdress, was $150, now $127.50. *Zitomer, 969 Madison Ave., near 76th St. (737-5560); all major credit cards and checks; Mon.–Fri. 9–8, Sat. 9–7, Sun. 10–6; 2/3–2/15.*

Nap Attack

LONG ISLAND CARPET CLEANERS OFFERS THE following spin on the two-for-one deal: Pay for the most expensive rug or room of wall-to-wall carpet you want cleaned, and the cleaning of the next is free. The same deal applies to upholstered furniture. Minimum order is $50. *Long Island Carpet Cleaners, in the five boroughs (718-383-7000), Nassau and Suffolk counties (516-483-6900), Westchester and Rockland counties(914-328-0127), and lower Connecticut and northern New Jersey (800-635-0058); 2/3–3/31.*

Conditioned Response

THE SPARTA HEALTH AND CONDITIONING Center, a newish training facility perched above East 55th Street, is offering 50 percent off its fitness evaluation. Normally $150, the rate is now $75. *Sparta Strength and Conditioning Center, 133 E. 55th St. (308-5047); all major credit cards; Mon.–Fri. 6–8, Sat. 8–3; 2/3–4/15.* ■

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

EXTENDED STAYS. EXCEPTIONAL AMENITIES.

PC

THE PHILLIPS CLUB
AT LINCOLN SQUARE
A MILLENNIUM PARTNERS RESIDENTIAL HOTEL

1965 BROADWAY AT 67TH ST.
NEW YORK, NY 10023
212 835 8800, EXT 15 FAX 212 835 8850

HTTP://WWW.PHILLIPSCLUB.COM

PC Luxury furnished apartments PC Preferential membership at Reebok Sports Club/NY
PC 24-hour concierge and private doorman PC Steps from Central Park

RIFLESSI
FINE ITALIAN MEN'S WEAR

A Real New York Bargain

RIFLESSI proudly invites you to our **Semi-Annual Clearance Sale**

Select our **best Italian suits** from Canali, **Valentino Uomo, Ermenegildo Zegna** and **Pal Zileri**, all **$495**, retail price $1195-$1295.

3-piece suits in Super 100 wools, now **$695**, retail price $1395.

Every **designer Sport Jacket** in stock, now **$395**, retail price **$595.**

Wool/Cashmere coats, now **$395**, retail price **$595**.

Cotton dress shirts by Giorgio Armani and Bresciani, now **$49**, retail price **$95**.

Our awesome collection of Italian ties are now **2 for $50**, retail price $45 each.

ALTERATIONS ARE ALWAYS COMPLIMENTARY!

RIFLESSI
260 Madison Ave (38/39th Sts.) NYC • 212-679-4875
WE SHIP EVERYWHERE • http://www.SAMPLESALE.COM/RIFLESSI

MOVIES DAVID DENBY

Child's Play

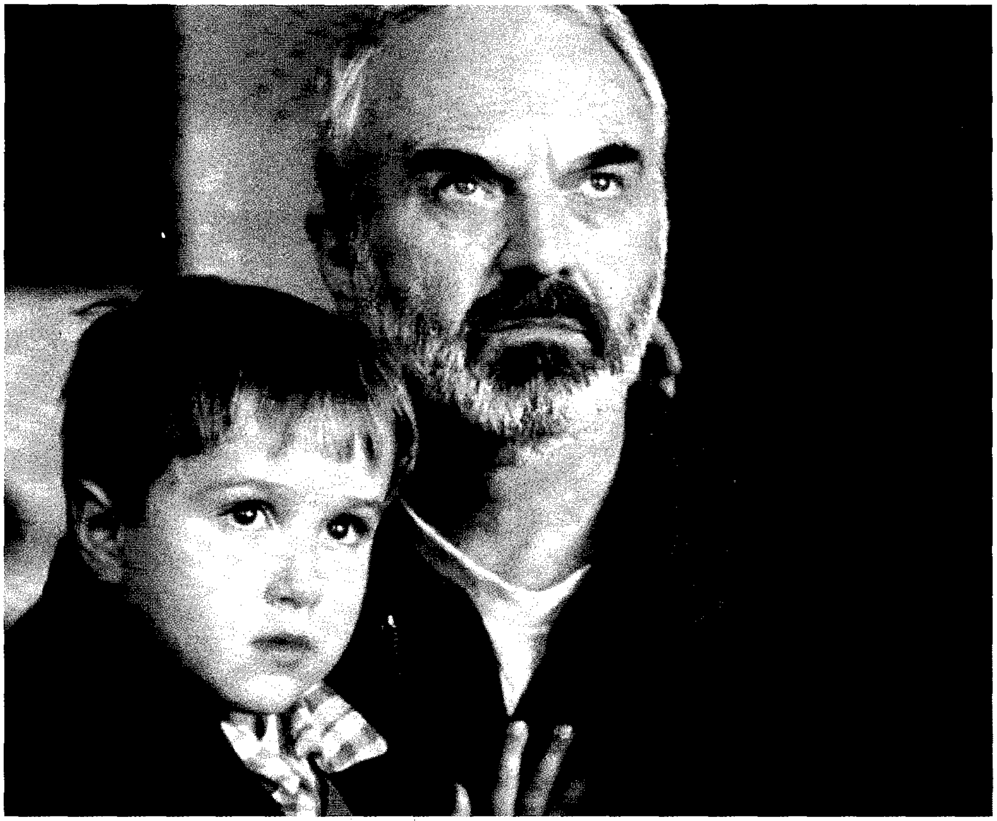
Funny yet unsentimental, 'Kolya' tells the unlikely love story of a disaffected Czech cellist and his charge—a 5-year-old Russian boy.

Kolya, THE LOVELY AND TOUCHING NEW CZECH film, is very concisely organized, yet each scene plays with the relaxed, ruminative hum of a summer's day unfolding beneath a changing sky. People sit and watch each other; they talk, play music and flirt, and despite much conversational candor, the emotional pressure is low. Not much appears to be happening (yet inside the characters, everything is happening). The unaggressive, even rueful mood seems a national characteristic stretching back 30 years to the famous movies (*Closely Watched Trains, Loves of a Blonde*) of the Czech New Wave. Perhaps the manner goes back even further, reflecting longtime literary traditions. Whatever its genesis, the rumpled Czech diffidence was certainly reinforced, in the sixties and after, by the difficulties of a people suffering under foreign domination. In Czechoslovakia, there were the heroic dissidents but also the many people who just got by, men and women conscious of the Red Army everywhere and therefore unlikely to show their emotions openly. Anger could be mistaken by the Czech Communist police for discontent or rebellion. Irony and indirection became the expressive temper of an intelligent, defeated people.

Made in 1995 but set in 1988, only a year before the Velvet Revolution, *Kolya* is a paradoxically potent example of this retiring mood. The hero, Frantisek Louka, or Franta (Zdenek Sverak), has lived with dismay for so long that he remains, to the very end, blind to the many signs that the Soviets are losing their grip. Franta expresses his freedom only in jokes, sexual escapades, fables. He becomes the center of a fable himself. A great musician, he was once a cellist in the Czech Philharmonic, but he was tossed out—for heroic resistance, his girlfriends think, but actually for making an offhand stupid remark that offended a Prague bureaucrat. Defensive and silent, he has turned into a sneak and a liar, a man who lives to seduce other men's wives (sex itself has become a form of irony, a pseudo-rebellion when real rebellion is impossible). As a seducer, Franta is too smart to flaunt his triumphs; he's patient yet also tireless, a man over 50 in excellent shape, with strong black eyebrows, a white beard, and piercing hawk's eyes.

Completely broke, Franta has been reduced to playing at funerals (he sits with other string players above the crematorium), and so he agrees to marry, for good money, a Russian woman who needs Czech papers in order to stay in the country. Or so she says. As soon as the wedding comes off, however, Franta's "wife" flees Prague for a lover in West Germany; she leaves behind a 5-year-old boy, Kolya, who speaks nothing but Russian. Poor Franta! The great seducer and eternal bachelor—a man who calls one married woman after another at night, looking for an absent husband—is reduced to giving baths to a lovelorn child he can't speak to.

The movie, of course, is a comedy of male selfishness, a Czech version of the Dustin Hoffman–Justin Henry scenes in *Kramer vs. Kramer,* though made with a finer, lighter touch and an absence of obvious sentiment. The tiny, blond, moon-faced kid, though extraordinarily well behaved, messes up Franta's love life; he won't stay put in the tub when Franta is removing the panties of some eager



Father bows best: Franta (Zdenek Sverak) and Kolya (Andrej Chalimon), his unexpected young ward.

young cellist. At night, Kolya (Andrej Chalimon) lies next to the disgruntled bachelor, trusting but bereft; he wants a story, and gets it over the phone from one of Franta's women, who speaks Russian. Kolya is needy, bored, unloved; and Franta, terrified that he will lose his larcenous freedom, lugs him from place to place, trying to get rid of him. For Franta, little Kolya is the Russian invader all over again; he lectures the child on the expansionist habits of Russians while fiddling with his shoelaces.

Kolya was shot in Prague and the countryside, in soft, golden colors, the rain blurring the beautiful red-gabled towers. It's a mild-tempered but smart and funny movie, with sly visual echoes. In the first scene, Franta, who should be playing his instrument, lifts the skirt of a singer with his cello bow; months later, when little Kolya makes toy coffins in Franta's apartment (the boy knows coffins from the crematorium), Franta uses the bow again to lift a pair of black panties out of the coffin. The movie has the lulling peacefulness (with a tug of anxiety underneath) of a fairy tale: The frog prince, of course, is Franta, who turns into something like a father.

All of this would be too winsome if the touch were not so delicate. Part of the joke of *Kolya* is that the movie itself is a father-son affair. Zdenek Sverak, who plays Franta, wrote the screenplay; he is also the father of the director, Jan Sverak. Are the Sveraks acting out some version of their own relationship? Not that it matters: The movie is a success because it weaves together the issues of personal and political freedom. The intimate scenes gather and focus the great events outside. As the Soviets begin to go, and Czechoslovakia is free at last, Franta appears to accept his own bondage—happily, this time—to the Soviet child.

He's a melancholy man who never leaves his noble-sounding cello for long. The movie speaks quietly, in the chamber-music tones of the Dvořák quartet that Franta plays from time to time, though at the end, when the great moment of revolution comes, we hear the blazing national epic, Smetana's *Má vlast* ("My Fatherland"), conducted by the returning hero, Rafael Kubelik, with the Czech Philharmonic. The end is bittersweet—tart and knowing but satisfying. The Czech habit of irony serves as a brake on sentiment. Still, this is easily the most emotionally satisfying foreign-language film shown in America since *The Postman.*

THE 20-YEAR-OLDS IN **subUrbia** DON'T EVEN have a place to go. College dropouts, dreamers, and premature failures—a couple of the men are sliding into alcoholism and racist bitterness—they hang out every night in a convenience-store parking lot somewhere in suburban Texas. As a group, they have gathered at this gruesome cement corner since high school. Most Americans would see them as posing losers, and in many ways they are. But playwright-screenwriter Eric Bogosian and director Richard Linklater treat them tenderly; the kids are losers of a special kind—embittered idealists trapped in the nowheresville of American pop commercialism. What if you see through society, and you think that everything is crap? What do you do then? You're stuck with your perception. All you can do is refine it.

Bogosian exercises his famous talent for self-serving rant; Linklater specializes in moods of youthful sloth, drunken euphoria, and futility. The two men join strengths and weaknesses. *SubUrbia* is intensely written and played, and though it whirls around and goes nowhere, passages of it are affecting. Everyone knows kids like this, at least in fantasy—they're what we fear our own children may become.

There is
a place
where the spirit of the
Sundance Film Festival
comes to TV.

Sundance Channel.

Premiering the best in new independent film.

Time Warner Cable is launching new channels in New York City. If you want Sundance Channel to be one of them, please call **today**:

212.567.3833
Northern Manhattan

212.674.9100
Southern Manhattan

718.358.0900
ACQ/QUICS/BQ

718.816.8686
Staten Island

WELCOME TC
THE SUNDANC
FILM FESTIVA

sundance
channel™
UNDER THE CREATIVE DIRECTION
of ROBERT REDFORD

www.sundancechannel.com

©1997 Sundance Channel L.L.C. All rights reserved. ™Sundance Television, Ltd. Sundance Channel L.L.C. authorized user.

ART MARK STEVENS

The Shock of the Old

Two new exhibitions—of Tiepolo and late de Kooning—celebrate something almost unheard-of today: a shameless pleasure in the play of the brush.

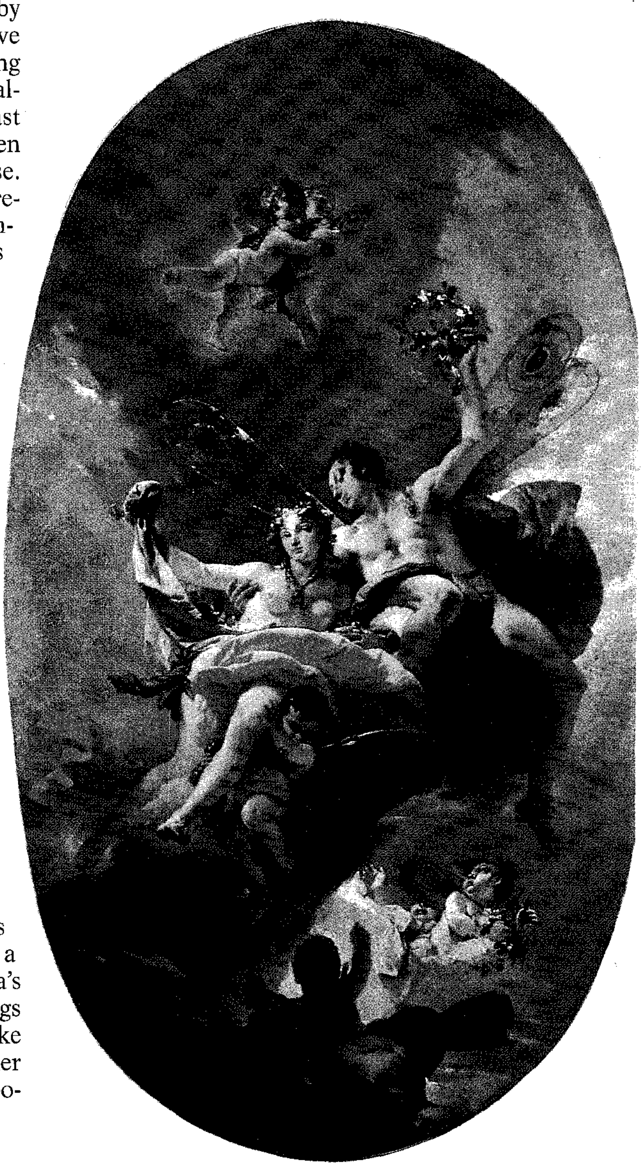
OUR CULTURE HAS CERTAIN DEADENED SPOTS—decayed ideas, forgotten perspectives, dimmed passions—that a museum show can sometimes bring to life, at least momentarily. Two exhibitions that opened last week, **Giambattista Tiepolo** at the Metropolitan Museum of Art and **Willem de Kooning: The Late Paintings, the 1980s** at the Museum of Modern Art, perform this kind of resurrection. The shows have a combative air, since the curators think, in each case, that they may have a hard sell: Tiepolo and late de Kooning are sometimes viewed as trivial, hollow, not truly serious. Eye candy.

As a result, the exhibitions together present an irresistible opportunity to consider what we now mean by *serious*, especially since these two painters also have significant affinities. What is more, late de Kooning symbolizes an important debate over what's now valued in contemporary culture, for he painted his last pictures while in his late seventies and eighties, when he may have been suffering from Alzheimer's disease. Those who dislike his late pictures sometimes fail to really look at them, I think, instead making them a symbol of the hype, degeneration, and vacuity of today's art world. Which is a serious mistake.

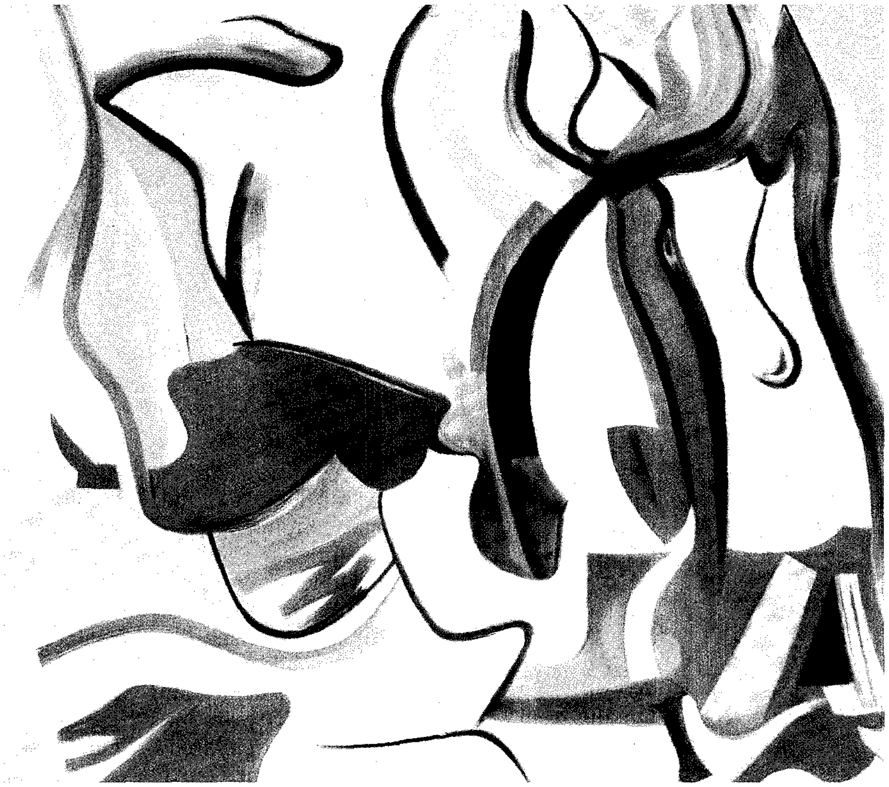
In his day, the Venetian Giambattista Tiepolo (1696–1770), one of the dominant artists of the eighteenth century, was the delight of aristocratic Europe. The exhibition at the Met, organized by Keith Christiansen, includes 80 of his paintings and 33 etchings. (The Pierpont Morgan Library has organized a complementary show of drawings by Tiepolo and his circle; the Met is offering two additional shows, one of the work of his son Domenico, the other of etchings and illustrated books by Tiepolo's contemporaries.) Obviously, no museum exhibit can present Tiepolo as he should ideally be seen—in a lordly space, with your head knocked back to your spine until you see stars—but the Met has done the best job possible under the circumstances, presenting the pictures in an airy natural light that serves this Venetian's dreams of the sky.

Tiepolo represents the gorgeous fluency, the seemingly effortless stylishness and grandeur, prized by aristocrats in eighteenth-century Europe. He paints as a stylish swordsman might kill, with a flashing wrist; he gives us flourishes, a kind of whistling-through-the-air bravura, as if to say, "Of course! It is easy, nothing. I was born to genius." His forms have a distinctive ripple: sometimes like the tremolo of a diva's voice, sometimes like wind-whipped whitecaps or flags snapping in the breeze. To win over those who dislike the frothy rococo—who see bimbos in the sky rather than empyrean bliss—Christiansen emphasizes Tiepolo's closeness to certain postmodern concerns. Tiepolo celebrates caprice, wit, and playfulness; he enjoys clever, ironic quotations from a weightier past. At the same time, the curator calls him "the last great religious painter in the grand manner and the legitimate heir to Titian, Tintoretto, and Veronese."

Perhaps so—but I relish Tiepolo's differences from the present. He undeniably loved caprice and irony, but his art remains foreign to the cagey and pedantic postmodernism of our time because it is, by contrast, so joyful, unreserved, and carefree. And if Tiepolo was a great Christian painter, well, then I am a Tibetan monk. This is the higher showbiz. Tiepolo empties religion of its dolorous, earnest, and profound qualities. (The enchanter



Giambattista Tiepolo's *Triumph of Zephyr and Flora* (ca. 1731–32), now at the Met.



Willem de Kooning's *Untitled VII* (1985), at the Museum of Modern Art.

Veronese did the same.) Deep, earnest moralizing would ruin the brilliant effect. Tiepolo is a master of surface gaiety, an artist shameless and unshackled, at heart one of the great pagans in Europe whatever his putative subject.

There is a spirit of transubstantiation in Tiepolo's art but none of the tyranny of doctrine. He takes the weight from the world, transforming it into light and air. He seems to escape from the paint itself; his flicking brush and softening colors dematerialize the oil. When looking up into his paintings, where chariots emerge from clouds and angels melt into the sky and clothes are coming undone and bodies are half-smoke, the mind relaxes into reverie, remembering, perhaps, childhood dreams of flying.

Tiepolo particularly liked juxtaposing aging men and fresh-bodied young women, not only to titillate the old goats in his audience but to lend poignancy to charm: No one loves youth more ardently than the old, who know its fleetingness. Tiepolo also came late in the tradition of Venetian art and, perhaps partly as a result, enjoyed a game of razzle-dazzle with the family jewels and made play itself his bittersweet virtue. He has the conviction of the elderly scholar who plays with children.

Something similar is true of de Kooning. Like Tiepolo an artist smitten with the body, he also came late in a tradition, in his case that of modernist painting. As age closed around him, this most knowledgeable and fluent of painters began making pictures that seem full of memories, of the body no less than of the body of art. The memories are not quotations; they are more like bits of melody or a passing thought. A turn of thigh; a hint of his own calligraphic line from the late forties; a Mondrian reflected in the water. At the same time, the late de Kooning—like Tiepolo—becomes entranced with an idea of the playful, fresh, and evanescent. He loves simple light and air. His line becomes marvelously free.

Jointly presented by Gary Garrels of the San Francisco Museum of Modern Art and Robert Storr of MOMA, the de Kooning exhibition includes 40 works, the earliest painted in 1981, when de Kooning was 77, and the last in 1987, when he was 83. (He stopped painting around 1990.) The invariable question is how good they are. Many people ask, "How can someone with Alzheimer's paint seriously?" The issue is not as simple as the question suggests. Leaving aside whether he actually had Alzheimer's, which can be determined only after death, de Kooning had not lost his mind during the years covered by this show.

In the late seventies, I once heard de Kooning tell a story about Gorky that was long, pointed, funny, and pungent with detail. He gave it a beginning and an end. He was perfectly responsive to interruptions. Then he told the story again ten minutes later. In other words, his short-term memory was deteriorating, but he remained fully alive in the moment—and in the moment of painting. For those who must give everything a grade, de Kooning's work does become spotty, as everyone's does with age, but the curators have here selected well. His art is never nothing, and often enough in the eighties, it can still astonish.

Critics sometimes disparage late de Koonings for both formal and metaphysical reasons: They don't hold the eye, it is said, and they are vacuous. To understand how serious de Kooning's eye actually remained, you must see the pictures themselves, not the reproductions, which tend to look like Magic Marker on typing paper. Only then can you know their ethereal intensity of line and their strange, disembodied luminosity. His line has many visual "speeds," for example, and his surfaces a surprising, rhythmic pulse. The critics who cannot see this are not, I think, using their eyes—not with high seriousness, anyway.

There is something hilariously mean-spirited, in any case, about this fussing-about while a painter stages a dance on the edge of the grave. Near the age of 80, de Kooning, who for half a century has refused to repeat himself, gathers himself up and once more begins again. And not just for form's sake. His late style is a moving good-bye. There is no miserly holding-on: In his best work of the period, he seems to empty out his art, like the man who wants to give everything away before he dies. What a passage it was to go from his pictures of the seventies, which were so heavily laden with paint, to this light and airy work! We should all suffer such a decline.

De Kooning's late paintings capture something essential about old age itself—about its character—which is why even the weaker among them can have serious expressive power. They have points of intensity and relaxation, a floating way with memory. They seem indifferent to what's going on outside the charmed circle of art. Increasingly playful, childlike, and hermetic, they are their own reward. If they are not strong in the way of a younger man's art, why on earth should they be? There are plenty of young artists. But few old ones to tell the truths of age.

In explaining the role tradition plays in the making of good art, T. S. Eliot famously defined poetry as "not the expression of personality, but an escape from personality," adding, "but, of course, only those who have personality and emotions know what it means to want to escape from these things." No painter in the twentieth century, with the exception of Picasso, had more "personality" to work with than de Kooning. His escape at the end from the turbulent self—into this after-light of his *oeuvre*—came through revising memory into the forms of joy. As death approaches, those who are serious about life face a choice. They may contemplate a skull or pick figs by the seashore. There is no right answer. But picking figs is not wrong. ■

Photographs: previous page, courtesy of the Metropolitan Museum of Art; this page, courtesy of the Museum of Modern Art.

BOOKS WALTER KIRN

Let's Stay Together

'The Divorce Culture' argues that selfish adults and self-serving therapists have created a war zone for America's children. Can these marriages be saved?

The Divorce Culture
BY BARBARA DAFOE WHITEHEAD
Knopf; 224 pages; $24

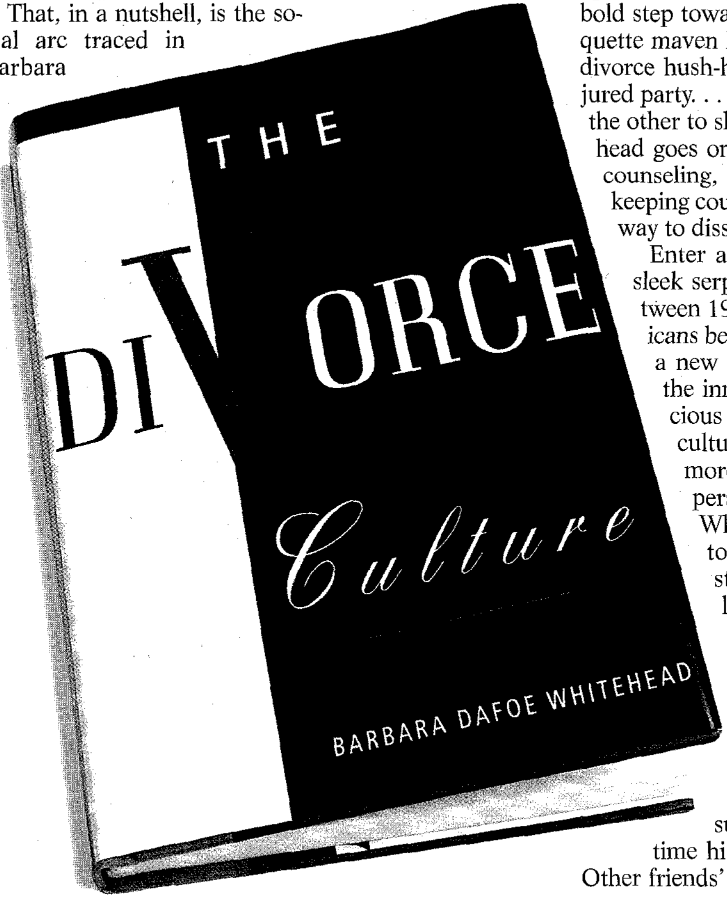
ONCE UPON A TIME IN AMERICA, MOMMIES AND daddies stayed married for the sake of their children. Later, they started to break up for their own sake. And a little later still, the cleverer parents learned to tell themselves—with the expert, paid help of countless writers, therapists, and social scientists—that they were *divorcing* for the children's sake.

D-I-V-O-R-C-E. Tammy Wynette, to shield young ears, felt the need to spell it out, but 30 years later (we've come a long way, baby), any decent children's-book store stocks shelf after shelf of volumes on the subject, complete with colorful illustrations: *Where Is Daddy?; At Daddy's on Saturday; Daddy's New Baby; My Dad Lives in a Downtown Hotel.* It's quite a list of titles, and quite a change. The lovelessness that dared not speak its name has, in the course of a single generation, become a large and confident institution, not to mention exponentially more common.

That, in a nutshell, is the social arc traced in Barbara Dafoe Whitehead's *The Divorce Culture,* a popular scholarly treatise on splitting up that may do for maintaining imperfect unions what *The Feminine Mystique* did for dissolving them. Whitehead sets out to count the costs of what she calls "expressive divorce" and finds that they're high and that children mostly pay them. The way she tells it, the country's been at war since the sixties, and though the war was nobly conceived as a struggle for liberation and equality, it has led, as wars do, to massive sideline casualties: millions and millions of sad and angry kids. What's more, the revolution has failed the grown-ups. Instead of bringing new horizons and personal growth, the divorce war has left adults frustrated, overworked, and at the mercy of judges and attorneys. How Johnny spends his summer weekends is no longer up to Johnny, Mom, and Dad but to the family court.

Whitehead begins her book by reminding us, as if we needed reminding, that things weren't always thus. Americans, though they've traditionally defended the right to cut and run from awful marriages, used to see divorce as tragic, destructive. Everybody agreed it screwed up kids and represented a dismal personal failure, not a bold step toward self-realization. Whitehead quotes etiquette maven Emily Post on the importance of keeping divorce hush-hush: "There is almost invariably one injured party. . . . It is surely rubbing salt in his wound for the other to shout publicly, 'Hooray, I'm free!' " Whitehead goes on to analyze the rise of postwar marriage counseling, a practice that was explicitly devoted to keeping couples together, not neutrally smoothing the way to dissolution.

Enter affluence. Enter all things bad. Enter the sleek serpent of self-awareness. "In the period between 1957 and 1976," Whitehead writes, "Americans began to look at the world and themselves in a new way. They turned their attention toward the inner world of self." I'm instinctively suspicious of such specific, tombstonelike dating of cultural trends (see Judge Bork's best-seller for more examples), but in this case I confess that personal experience leads me to agree with Whitehead, even about the dates. I happened to be there in 1974 when the lightning struck, when "divorce as a form of psychological entrepreneurialism" hit one midwestern town with shattering force, scattering families and leveling whole streets. As fathers moved out and boyfriends in, as sunny posters with mottoes about "letting go" appeared in friends' parents' kitchens, life went from *Our Town* to Jonathan Livingston Heartbreak in a summer or two. A friend of mine, 9 at the time his parents split, literally stopped growing. Other friends' grades dropped—to nothing. There were



Barbara Dafoe Whitehead pins the downfall of monogamy to postwar affluence and attendant self-awareness.

Photograph by Wayne Simpson.

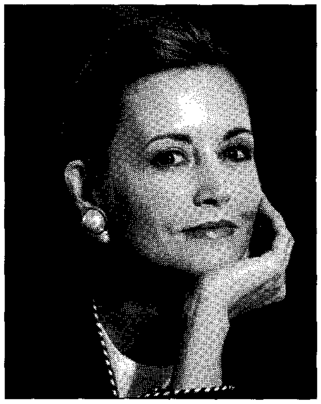
suicides. A schoolteacher with a thing for 12-year-olds found in the chaos a splendid opportunity to get confused kids alone for creepy "talks."

Mere anecdotes, I know, and nothing to base public policy upon. But that's the strength of Whitehead's book—not its crisp statistics on child welfare, or even its sociological ruminations on the nuclear family and why it fissioned and why this was seen by so many as positive news, but its willingness to take on the oral evidence that something awful has happened. Her best, most persuasive chapters deal with the children's books: the kind meant to make divorce easier for kids (written by baby-talking Ph.D.'s and more helpful to guilty grown-ups than to hurting children) and the kind that reflect just how rotten divorce can be for the kids themselves. In this second type of book, "unlike [in] the adult literature . . . there are no promises of personal transformation through divorce, no claims for the annealing powers of love, no optimistic forecasts about grief as the source of growth," Whitehead writes. "The dominant themes are anger, fear, sadness, and loss."

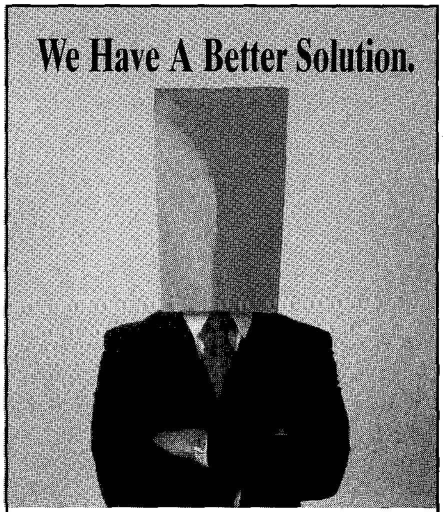
Whitehead quotes her sources well and interprets them with skill. The slew of books about absent parents, suddenly vacated homes, departed pets, and Mommy's and Daddy's postmarital flings in the bedroom down the hall add up to a bleak new Dewey-decimal category. In Whitehead's reading, we've moved from the tradition of "resourceful children" like Huck Finn to a literature of "survivor children" such as Leigh Botts, the wan little hero of Beverly Cleary's 1984 *Dear Mr. Henshaw,* who, instead of rafting the Big River, spends his time scribbling letters to made-up dads. On the bright side, we've also got therapy-for-tots books such as *Dinosaurs Divorce*, with its loving, frank reminder that "living with one parent almost always means there will be less money." *Thank you, Mr. Dinosaur. Barney never gives it to me straight.*

Whitehead closes her depressing book with a clear call for "divorce prevention," beginning with a change in how "we think and talk" about the subject. Marriage counselors should once again make it their job to strengthen couples' bonds, not just their individual psyches. Divorce lawyers and other professionals who profit from marital discord should "support projects specifically designed to reduce divorce among families with children." (That'll be the day.) As for the hope that new kinds of family structures—"Love Families," Whitehead calls them rather bitterly—will clean up and sort out the nuclear-family debris, dream on. Whether or not you agree with her on that, it's hard not to think she's gotten one thing right: The Divorce War, America's kitchen holocaust, actually happened, and there are bodies to prove it.

For The Young At Heart Who Wish They Had The Face To Go With It.



If the person you see in the mirror looks older than the person you feel like inside, we'd like to help you change that.
Our skilled, board-certified plastic surgeon can make you look years younger with the latest procedures for faces, eyelids, necks and foreheads. Or with chemical peels or collagen injections–all at affordable prices.
So call us at (212)472-3300 for a free consultation with our caring, experienced plastic surgeon. And let us expose the inner you.
Constructive Surgery℠
110 East 66th St., New York, NY (212) 472-3300
© 1995 Office Management Systems Inc.


We Have A Better Solution.

CORDARO
SURGICAL
HAIR RESTORATIONS
LONG ISLAND • NEW YORK CITY
1-800-585-4505
http://www.tricreations.com/cordaro

Folli Follie®

Photo: T. IKEDA

Jewelry Handcrafted
in 18k Gold and Sterling Silver
575 MADISON AVENUE
BETWEEN 56TH & 57TH
NYC
212.421.3155

NEW YORK RESERVATIONS

VALENTINE'S DAY

BACK PORCH

(Corner of 33rd Street & Third Avenue)
212-685-3828

Prix-fixe dinner for two, $29.95 with champagne toast. Full menu available. Complimentary roses for your sweetheart and a memorable photo with dinner. Join us for lunch and before or after the theater. Brunch Saturday & Sunday. All major credit cards.

CAFFE GRAZIE

26 East 84th Street
212-717-4407

Celebrate romance in our cozy two-floor restaurant, located one block from the Metropolitan Museum. Champagne, live music, and a three-course dinner, $48.00 prix-fixe. Handwritten invitations sent to the guests of those who reserve by 2/7/97. American Express welcome.

CHELSEA BISTRO

358 West 23rd Street
(Between Eighth & Ninth avenues)
212-727-2026

Fireplace, candlelight, elegant, romantic Parisian ambiance. Our award-winning Chef (NY Times) creates an exquisite "Mon Amour" Valentine's dinner. Complimentary chocolate-dipped strawberries & long-stemmed roses. An Unforgettable Evening, $42.50. Winner "1996 Best Bistro" & "Best of Excellence Award". "Some of the Best French Cooking in Manhattan" (Gourmet Magazine).

DEMI

1316 Madison Avenue
212-534-3475

Enjoy dinner in an elegant Upper East Side brownstone, serving the finest in continental cuisine. Valentine's night, strolling violinists will serenade you. $65 prix-fixe. Reservations required.

ED SULLIVAN'S

1697 Broadway
(Under the Ed Sullivan Theater marquee)
212-541-1697

Celebrate Valentine's Day in a romantic, elegant setting reminiscent of the '40's. Chef Tony Bourdain has developed a sumptuous 3-course feast, $39.95 prix-fixe. Candlelit dinner, Hollywood booths, live music & dancing with the Harlem All-Stars who entertain Friday evenings. Two seatings, 8 and 10 PM. Large booths for "double dates" and groups. "A little glamour back on Broadway"(NY Times).

EQUENSE

1291 Madison Avenue
(Between 91st & 92nd streets)
212-860-2300

BOSCO

1049 Lexington Avenue
(Between 74th & 75th streets)
212-535-8400

Enjoy a romantic dinner at either of two charming Upper East Side restaurants with light Italian flair. Valentine's night our photographer will capture the moment. $38 prix-fixe. Reservations required.

HI-LIFE

1340 First Avenue (at 72nd Street)
212-249-3600
477 Amsterdam Avenue (at 83rd Street)
212-787-7199

A rose for your lady, bubbly for bubba, a Valentine's night at Hi-Life...Hubba Hubba! Sumptuous prix-fixe dinner, $22, offered at both locations. Champagne and oyster specials. Regular menu available, and a complimentary rose for all ladies. Reservations suggested.

HUDSON THEATRE AT MILLENNIUM BROADWAY

145 West 44th Street
212-789-7637

Set the stage for romance at the historic Hudson Theatre. With a 5-course Valentine's dinner, tables for two, dancing, live band, champagne, and roses. Reservations required.

LIPS

Two Bank Street (at Greenwich Avenue)
212-675-7710

Love is in the air at NY's hottest drag-themed restaurant. Join the "girls" for a scrumptious 4-course dinner, $35 prix-fixe. An evening filled with exciting entertainment. Reservations suggested. Major credit cards.

MATCH

160 Mercer Street
212-343-0830
33 East 60th Street
212-906-9177

Cupid strikes at MATCH! Sizzling food, cocktails galore & sexy sounds from our D.J. Meet your perfect "MATCH" while sipping our Stoli "Cupid" Martini or feasting on our luscious 4-course Valentine's Day prix-fixe dinner, $65 uptown, $45 downtown. Also available full menu and sushi bar. Reservations suggested.

PACIFICO

1484 Second Avenue
(Between 77th & 78th streets)
212-717-2204

Chef Kenneth Pulomena presents a sumptuous 4-course prix-fixe dinner with a bottle of champagne for $25 at this heart-stirring restaurant on the Upper East Side. The perfect setting to fall in love again and again...Reservations suggested. All major credit cards.

PICCOLINO

8 East 36th Street
(Between Fifth & Madison avenues)
212-683-6444

Enjoy a romantic Valentine's dinner in a warm and cozy, country Italian setting. Complimentary glass of champagne. Three-course, prix-fixe menus from $19.95 to $39.95. Reservations required. All major credit cards.

SEL ET POIVRE

853 Lexington Avenue
212-517-5780

Enjoy Valentine's Day at this cozy, quaint, country French Bistro. Casually elegant and very romantic. Enjoy house specialties such as bouillabaisse, calves' liver, steak-au-Poivre and of course, our wonderful homemade desserts. Full á la carte menu available. Reservations suggested.

TORRE DI PISA

19 West 44th Street
212-398-4400

Bring your Valentine & your most romantic thoughts. In addition to a superb 4-course Tuscan dinner, $60 plus tax & gratuity, join in a special competition for the best love note. The winning words will be immortalized on our "Love Letter" wall, and the winning couple will receive dinner for two. Great music. Major credit cards.

TWINS RESTAURANT

1712 Second Avenue
212-987-1111/ 212-987-3698

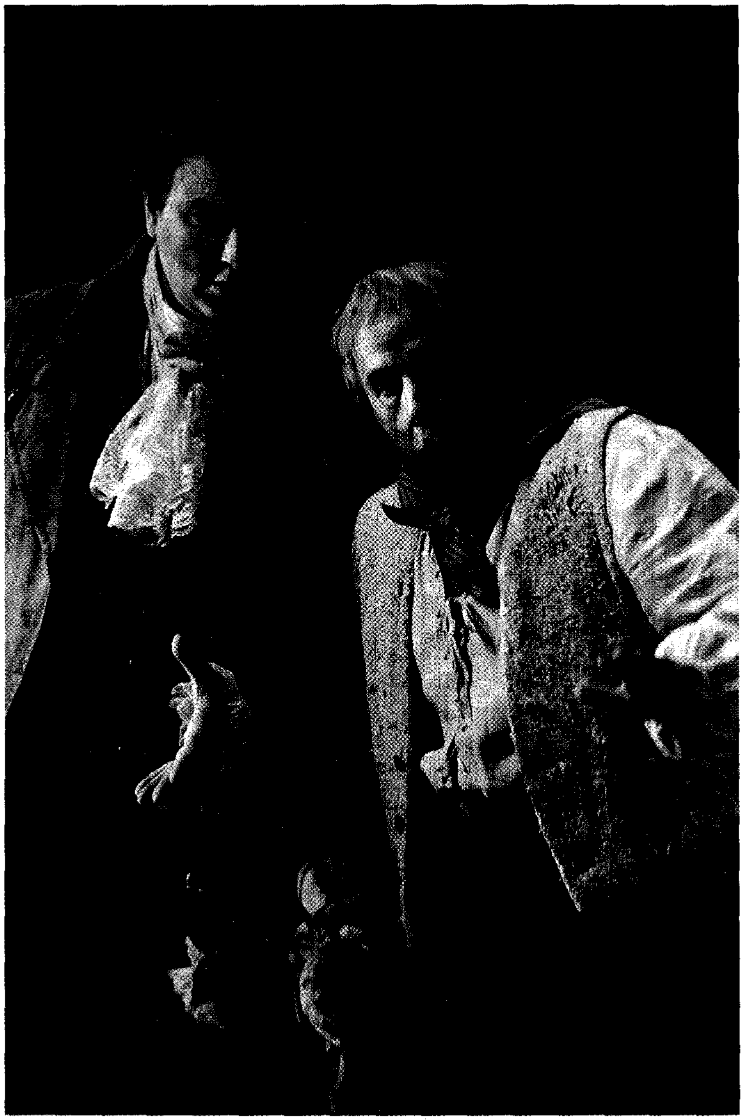
An unforgettable Valentine's dinner served by identical twins. Romantic, 3-course prix-fixe meal including 2 glasses of champagne – of course! $50 per person; $95 per couple; á la carte menu available. Reservations required. Major credit cards.

Illustration by Steven Salerno

CLASSICAL MUSIC PETER G. DAVIS

Cruise Control

As it hits mid-season, the Metropolitan Opera is humming like a well-oiled machine. But has passion been sacrificed for high performance?



***Le Nozze di Figaro:* Michele Pertusi, left, as Count Almaviva and Thomas Hammons as the gardener.**

Photograph by Beatriz Schiller.

ANYONE WHO ATTENDS THE METROPOLITAN Opera with regularity must be impressed by how awesomely efficient this monster operation has become in recent years, especially at mid-season, as one work after another enters the repertory. Not so long ago, many held their breath during this delicate process, but nothing ever seems to go seriously wrong nowadays. The orchestra and chorus glitter and shine, even when James Levine is not in the pit. The productions, like them or not, almost always look freshly scrubbed and smartly prepared. The casts, as those who travel the global opera circuit can tell you, maintain as consistent a level of quality as one can hope for, given the current international pool of singers. Internal crises, if any, are disposed of quietly and briskly.

It wasn't always like that, and veteran Met-watchers, after acknowledging the vast technical improvements, will tell you that there has been a trade-off. Attending opera at the Met, on non-gala evenings at least, has become rather like riding over a freshly paved superhighway in an expensive luxury sedan—a smooth and pleasurable trip, but just as often impersonal and predictable. That's not entirely the Met's fault, although the system does its best to encourage the type of singers that reign today: vocally gifted, smartly trained, and professional, but temperamentally lackluster. The British critic Norman Lebrecht takes a hard look at this phenomenon in *When the Music Stops . . .* , an apocalyptic study of the classical-music business as the millennium approaches, and speaks for many operagoers when he observes: "Who would not give all the faked orgasms of the modern model-vocalists for one half-shriek from Callas?"

That desperate thought came to mind more than once while I sat through four operas currently in repertory at the Met. The productions all date back a decade or more, but none looks the worse for that, and each serves the work adequately in the safe-and-sane, tradition-oriented manner that New Yorkers have always preferred. But the singing and acting, although never less than agreeable, could hardly be tamer. As the sorely beset Elvira in Bellini's *I Puritani,* Ruth Ann Swenson never once threatens to offend the ear with a Callasian half-shriek (but let's be fair to Callas—she actually sang this part incomparably and retired it from her repertory well before her voice deteriorated). Over the past couple of seasons, Swenson's soprano has gained richness without losing flexibility or sweetness, and her uneasiness with the high options in the Act One finale at the performance I heard was likely more due to momentary discomfort than problems with technique. It must be significant, though, that the best way to describe her prettily vocalized but neutral interpretation of this classic bel canto heroine is to point out what it lacks: Callas's deep-centered expressivity, Sutherland's coloratura éclat, Sills's delicate pathos, Caballé's silky hauteur. Swenson may never remind us of her distinguished predecessors in the role, but she also never finds any special defining characteristics that might make Elvira hers.

The soprano's colleagues are also mostly easy-listening operatic abstractions. Stuart Neill's lightly textured but firmly anchored tenor handles Arturo's stratospheric arias as well as anyone today, perhaps better—certainly his graceful treatment of the music is preferable to that of the stressed-out tenore di forza types who were considered appropriate for Bellini a generation ago. Since Thomas Hampson finds Riccardo too low for his elegant baritone and Alastair Miles can only summon up a tiny vocal presence as Giorgio, their rousing martial duet at the end of Act Two inevitably falls flat. On the whole, those who love this gorgeous opera will just have to take the Met's revival for the bland statement it is and be grateful. The sort of voices that Bellini had in mind when he wrote the score in 1835, handcrafted for four of the greatest singers of his day, are not about to come along again anytime soon.

Le Nozze di Figaro, on the other hand, poses fewer problems for the casting department, since Mozart singers are plentiful right now. For that reason, *Figaro*'s musical quality at the Met in recent years has been consistently high, despite a production that has always been an eyesore—a typical Jean-Pierre Ponnelle creation dominated by the late designer-director's trademark classical-architecture-in-decay motif. At least Ponnelle's original coarse staging has been revised and improved over the years by a series of house directors, most recently by Robin Guarino. The cast now on view is without a weak link, even though no one comes forward to offer an especially original comment about the piece—possibly an asset in this apotheosis of ensemble opera.

> *"The idea that minimalism will dominate Western music* **for the next 150 years,** *as the Baroque did between 1600 and 1750, is as frightening as it is unlikely."*

The major curiosity was seeing Dawn Upshaw play the page boy, Cherubino. Having long since graduated from the tiny part of Barbarina, Upshaw usually appears in this opera as the ideal Susanna—perhaps one day, years from now, she will set some kind of record by moving on to Countess Almaviva and eventually Marcellina. Unless one prefers the more traditional darker mezzo-soprano sound for the part, Upshaw's bright-toned Cherubino experiment works out nicely enough, sung with elegance and acted with boyish restraint. As the new Susanna, Barbara Bonney provides ample winsome charm and a sweetly modulated soprano, nicely contrasting with James Morris's sturdy if somewhat too saturnine Figaro. If Hei-Kyung Hong and Michele Pertusi seem rather suburban as the Almavivas, there's no harm in emphasizing that aspect of their domestic squabbles, particularly when they sing the music so attractively. I've admired James Levine's *Figaro* in the past, but Leopold Hager draws even warmer, more subtly mixed instrumental colors from the orchestra in this revival.

With the ubiquitous double bill of *Cavalleria Rusticana* and *Pagliacci,* we are once again in troubled casting waters—suitable voices for this strenuous repertory are in even shorter supply than those for the bel canto favorites. Without a white-hot Santuzza, *Cav* is pretty much of a loss. Dolora Zajick has a huge, secure voice which she uses fearlessly, but only to communicate the most generic kinds of passion. Pag introduces a big, burly tenor who makes a big, burly sound—Johan Botha—but he, too, seems only minimally in touch with Canio's murderous jealousy. Diana Soviero is the only singer onstage who seems truly involved with the opera—no wonder she has such a loyal following, even as her soprano becomes increasingly scrambled.

I COULD ONLY ATTEND THE FINAL CONCERT in the Eos Ensemble's three-part "Minimalism & the Baroque" festival in Alice Tully Hall, insufficient evidence to convince me that this popular pairing is more than a red herring. Even if the two movements did happen to arrive at the end of musical eras dominated by extreme harmonic and contrapuntal complexity, that hardly seems sufficient evidence to build a case that relates two such dissimilar styles. Beyond that, the idea that minimalism will dominate Western music for the next 150 years, as the Baroque did between 1600 and 1750, is as frightening as it is unlikely. As if to prove the point, Jonathan Sheffer conducted a tedious hour's worth of Bach's *Well-Tempered Clavier,* which he has orchestrated in the manner of Philip Glass. It proved nothing, any more than Stokowski's Bach transcriptions reveal the composer as a proto-Wagnerian.

What made the concert valuable, however, was the opportunity to hear the third act of John Adams's *Nixon in China.* People who enjoy the entire opera more than I do tell me that they often relax before bedtime with the CD recording of Act Three, and now I think I understand why. Nothing much happens during this meditation as the Nixons, the Maos, Chou En-Lai, and Henry Kissinger gradually float off into history—staging this static scene seemed to buffalo even Peter Sellars, who could think of nothing better than to place the characters on actual beds at the 1987 premiere. Since the sequence seems more like a concert piece than an opera anyway, it worked well here, allowing the audience to savor Alice Goodman's mystical poetry and the music's undulating lyricism without distraction. Sheffer led a devotional performance, eloquently sung by James Maddalena (Nixon), Juliana Gondek (Pat Nixon), Peter Kazaras (Mao), Lisa Saffer (Chiang Ch'ing), Chris Pedro Trakas (Chou), and Thomas Hammons (Kissinger). ■

-Allstate-
Luxury Cars At Less Than Taxi Prices
PRIVATE CAR & LIMOUSINE SERVICES, INC.

T.L.C. License #B00761

Serving New York Tri-State Area
1-212-333-3333
OUT OF STATE TOLL FREE 1-800-453-4099

To:	Full Size Sedan	Station Wagon	Luxury Sedan	Mini Van	Van	Stretch Limo
La Guardia	$20	a$27	$27	$50	$60	$75
Kennedy	$30	$39	$39	$60	$75	$90
Newark	$32	$41	$41	$60	$75	$90
Hourly Rate	$20	$25	$25	$30	$40	$45

ALL HOURLY RATES APPLY IN MANHATTAN ONLY
(CALL FOR HOURLY RATES OUT OF MANHATTAN)
2 HOUR MINIMUM (MANHATTAN ONLY)
TALLS & GRATUITIES NOT INCLUDED
RATES SUBJECT TO CHANGE WITHOUT NOTICE

Reliable On Time Service • Experienced, Courteous Chauffeurs
Competitive Rates • Specializing in Out of Town Trips
24 Hour Radio Dispatched • Corporate Charge Accounts Welcomed
Fully Computerized • Amex Honored

"...a prompt, friendly and competitively priced service, that doesn't discriminate against individual customers and has rates that often end up costing less than a taxi." *NEW YORK MAGAZINE, 4/17/95*

WHY HIDE? You can overcome your phobia about speaking in public

Natalie H. Rogers

Call For Free Brochure
1-800 525-3718
(212) 684-1711
Fax: (212) 213-9144
Mastercard/visa/Amex
http://www.talkpowr.com/seminars

If you avoid speaking in public because of thought-blocking, rapid heartbeat, shame, panic, etc., you probably know that traditional public speaking classes will not correct this condition.

A program that guarantees remarkable change is TalkPower, a unique 19 hour weekend workshop that combines behavior modification with performance techniques and speech crafting. Step-by-step, a series of mind/body exercises result in FLUID PUBLIC SPEAKING SKILLS.

For the past 20 years Natalie H. Rogers, behavioral psychotherapist, former actress, and author of "Talk-Power, how to Speak Without Fear", has trained thousands of professionals to overcome a lifetime of humiliating public speaking attempts, by teaching them to speak successfully in public.

INTENSIVE WEEKEND SEMINARS:
Jan. 25-26—Mar. 1-2—April. 5-6—May 3-4
June 7-8—Aug. 2-3—Sept. 13-14—Oct. 18-19
Nov. 15-16—Dec. 6-7

Seminars held at Doral Court Hotel 39th & Lexington Ave. NYC
NATALIE H. ROGERS, M.S.W.
TALK POWER
TRAINING SEMINARS

Expert Import

Jerome Robbins's latest take on Bach feels mechanical, but the exquisite Isabelle Guérin, on loan from Paris, dazzles with sheer intellect.

WHEN GEORGE BALANCHINE WAS RUNNING the **New York City Ballet,** his choreography was indisputably its star. Since he preferred to create (and re-create) that choreography on dancers he had shaped according to his vision, guest artists were a rarity. Balanchine's successor, Peter Martins, has used more imported stars—notably Russia's Nina Ananashvili and England's Darcey Bussell—to spark the flagging interest of his audience. This season, the Paris Opera Ballet's Isabelle Guérin appeared in three NYCB productions: Balanchine's one-act *Swan Lake* and two perennial favorites by Jerome Robbins: *The Concert* and *Other Dances.*

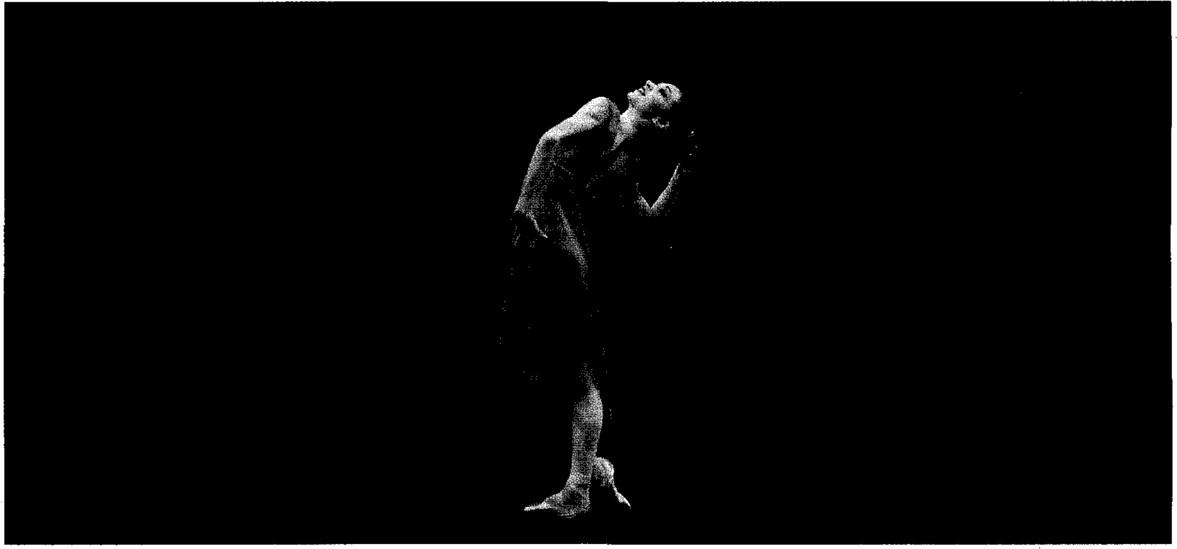
Guérin is fascinating on two counts. First, she's a marvelous representative of the French school in its current guise, purged of the affectations that plagued it mid-century. The values Guérin epitomizes are clarity, purity, delicacy, and elegance. Her footwork, for example, is exquisite: light and adroitly articulated. The harmonious lines her body prints on the air as she briefly freeze-frames a pose are textbook illustrations of "arabesque" and the like. The correctness and refinement of her dancing might be offputting if it weren't tempered by willow-tree plasticity and—even more important—a keen sense of varying textures and rhythms.

Still, several of Guérin's POB colleagues might serve equally well to demonstrate these virtues. Unique to Guérin's appeal is the fact that she is an oddity, a performer in whom sheer intelligence works as a viable substitute for personal charm and the ability to operate on instinct—qualities high on the official list of ballerina assets. In looks, she is not conventionally beautiful or striking. As for temperament, she projects the authority of her skills but lacks the kind of charisma that carries everything before it. She is not a born actress, and nothing about her suggests spontaneity. Guérin's strength lies in understanding what a particular dance requires, applying herself assiduously to those needs, and fulfilling them without self-aggrandizing fanfare. Her *Swan Lake* revealed her obeying Balanchine's familiar dictate: "Don't act, dear; just do." Her Odette was, first and foremost, a model of legato dancing; only after that priority was incontrovertibly established did she allow hints of the tragic story to accrete to it: the doomed love, the terrible transmuting of woman into winged creature.

As the deliciously silly heroine of *The Concert,* Guérin shifted, rightly, between fey dreaminess and rueful self-mockery. By the second performance, she was already having a good time. In *Other Dances,* a duet to familiar Chopin studies created for Makarova and Baryshnikov, she was not simply deliquescent and subtly witty but individual, more relaxed and confident in the potential allure of her own persona than I've ever seen her, even with her home team.

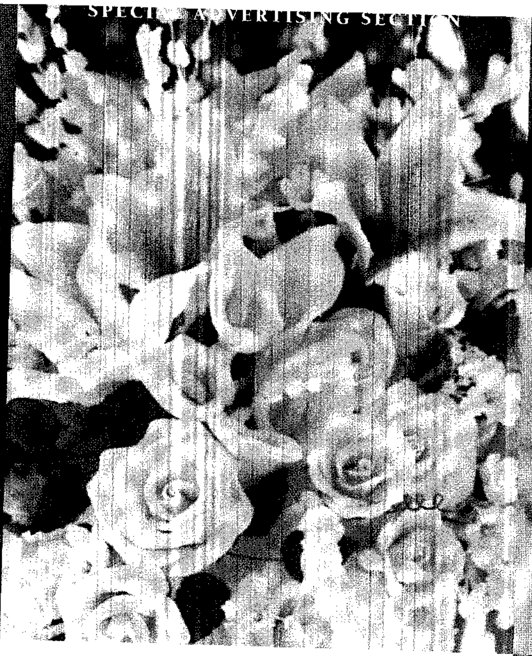
On the whole, the seasoned Robbins works in the NYCB repertory fared better than the choreographer's latest creation for the company. *Brandenburg* is big (twenty dancers; nearly 40 minutes long), busy, contrived, far too cute, and dismayingly empty. Mind you, it's constantly proving, as it deftly parses space, that its maker is a master of his craft, but it tells you nothing more about the world than you knew before the curtain went up.

Robbins has an insatiable—sometimes, as in the case of his soporific *Goldberg Variations,* fatal—attraction to Bach. This time out, he has created a dance suite to segments of the composer's celebrated *Brandenburg* concertos. The choreography is es- *(continued on page 113)*

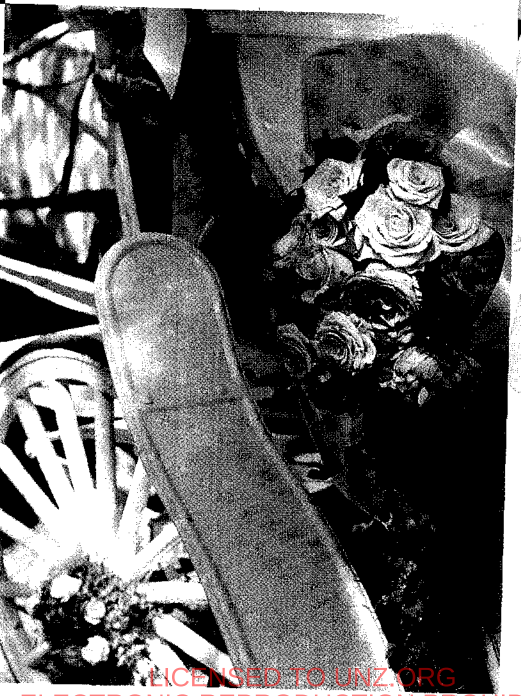


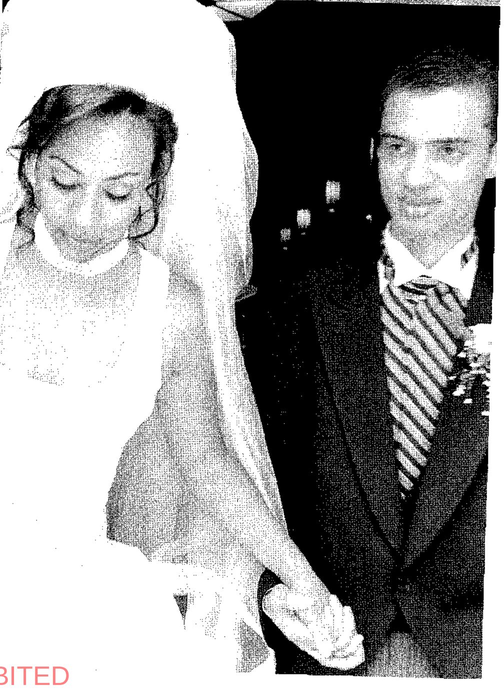
Isabelle Guérin in Jerome Robbins's *Other Dances.*

Photograph by Costas.



The City Wedding & Honeymoon Guide





Win Two New Cars!

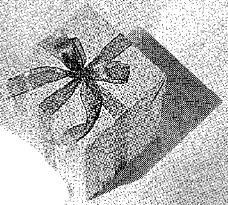
one for

Yourself

and one for

Your Macy's

Bride.



BRIDAL
AND
GIFT REGISTRY
macy's

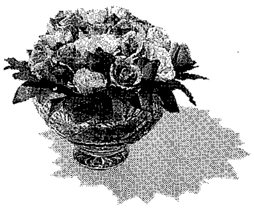
No purchase necessary. Random drawing open to U.S. residents 18 years of age (as of May 1, 1996). Ford Taurus GL 4-door sedan, standard automatic transmission, model PEP205A. Alternate means of entry available. †Couple of the Year Events & Drawings held in the Spring. No purchase necessary. *Certain restrictions apply. *For all events & contests: complete rules and details in store.* Employees of Macy's East, Inc., Federated employees, participating sponsors and their families are not eligible. Void where prohibited. Entries accepted through July 31, 1997.

ONE LUCKY WEDDING GUEST WINS A NEW **1997 FORD TAURUS GL!**

It's the bride's big day, and it could be yours too! Each visit to the Bridal Registry at Macy's is another opportunity to win a Ford Taurus GL 4-door sedan for yourself and one for the bride! We'll provide her gift preference list and a contest entry form for you to fill out.

ONE LUCKY BRIDE WINS A NEW **1997 FORD TAURUS GL!**

How could the happiest day of your life get any better? Every time one of your wedding guests visits Macy's Bridal Registry for your gift preference list and completes a contest entry form, you each get another chance to win.



WEDDING GUESTS: WE TAKE THE GUESSWORK OUT OF GIFT-GIVING.

Our expert consultants will help you select the perfect gift from the personal list your registered bride compiled. From card enclosure to delivery, we do it all. Our service is exceptional, our assortments outstanding, and best of all, daily computer updates minimize duplications.

MACY'S REGISTRY ADVANTAGE STARTS NEW BRIDES OFF ON A WINNING NOTE!

Register at any Macy's East store and you're automatically eligible for our Couple of the Year Event and Drawing.† One lucky couple wins a complete prize package worth thousands of dollars. Register for our Bridal Linen Trousseau of luxury bed and bath linens and receive a special discount coupon.* And, shortly after your wedding, our exclusive Bridal Completion Program provides you with a 10% discount coupon* for items still listed on your registry.

For further details, call toll-free 1-800-44-WEDDING.

WHAT'S INSIDE

4 Only in New York

6 The City Look

20 Gifts and Registries

24 God is in the Details

32 Honeymoons

38 Directory

BEVERLY HOOD ALLEN
Creative Services Director

CHRISTY CASAMASSIMA
Editor

RICHARD MANTEL
Design Director

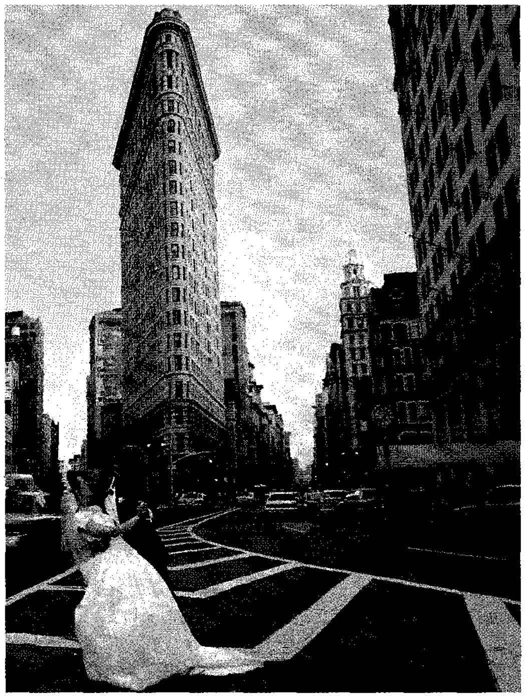
NINA AFRICANO
MARGARET BURNHAM
Research

SCOTT HUNT
InkWell, Inc.
Design Production

Cover photos (clockwise from top left): 1-3 and 5-7 by Cyndy Warwick; 4 and 8 by Sarah Merians.

Photo above by Cyndy Warwick.

ONLY IN NEW YORK . . .



he bride has a wicked vision: to be married in a short red dress, her attendants sheathed in black, her guests savoring devil's food wedding cake. Her groom is entranced.

Their mothers are not. Their own visions are of a white-tented pavilion and white-gloved service.

To the renegade young couple's surprise, they discover that, in addition to their desire for an unconventional bash, they also harbor childhood dreams of a white-upon-white wedding. Plus, they have more plebeian concerns: The cost of inviting all of their friends to the more traditional wedding is ludicrous, says the bride.

The quintessential, over-the-top New York solution?

Two weddings: the first, a classic family affair in a tented pavilion, the bride donning a virginal gown—complete with a half-hour's worth of nail-breaking buttons. The second, a festive party for friends in a downtown loft, the bride decked out in the naughty red dress of her fantasies.

"Today's couples want a classic wedding, but they want to inject some unique—and often funky—features into it that express their personalities," says Millie Bratten, editor-in-chief of *Bride's* magazine.

The solution for our daring duo was to host two celebrations. For others, it may be to choose an offbeat locale. Bratten recalls a Manhattan couple who got married at a bus stop—because that was where they first met.

For still others, the solution is a show-stopping opener to the reception—as with the couple who instructed band leader Roy Gerson to open the reception dance with the song "Wipeout," an early '60s surfer classic heavy on the drums.

"I told them, 'You're taking a risk,' " recalls Gerson. "But they knew their crowd. Everyone got on the floor and went nuts." So much for traditional beginnings.

Others choose to express their individuality in more subtle ways, such as sending invitations printed on handmade paper, writing their own vows, or ordering elaborate customized party favors that reflect their style.

Outrageous, contemporary, classic, or offbeat—whatever a couple's individual wedding desires, New York City can fulfill them. With so many options, where should a couple begin? Right here, with "The City Wedding & Honeymoon Guide." It's the definitive biannual resource for planning a one-of-a-kind wedding in Manhattan.

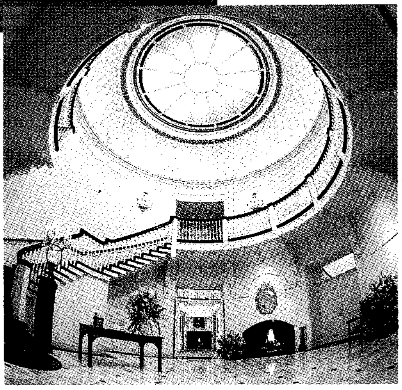
BY KATE RICE

Photo by Sarah Merians.

Something romantic...

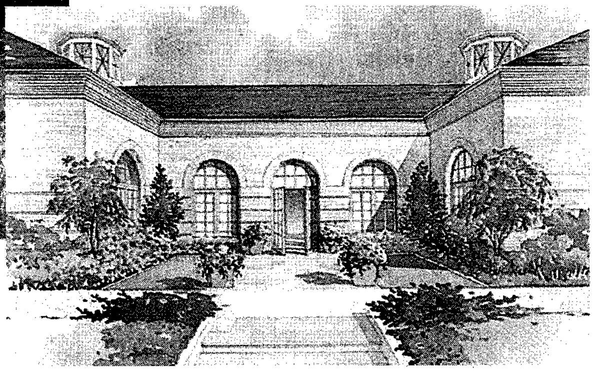
Abigail Kirsch
at the Pratt
Mansions.
Beaux Arts
elegance on
Fifth Avenue.
(212) 717-1130

Abigail Kirsch
at Tappan Hill,
our landmark
mansion
overlooking
the Hudson
in Tarrytown.
(914) 631-3030



Something enchanting...

Abigail Kirsch
at The New York
Botanical Garden.
The splendid new
Garden Terrace Room.
(718) 220-0300

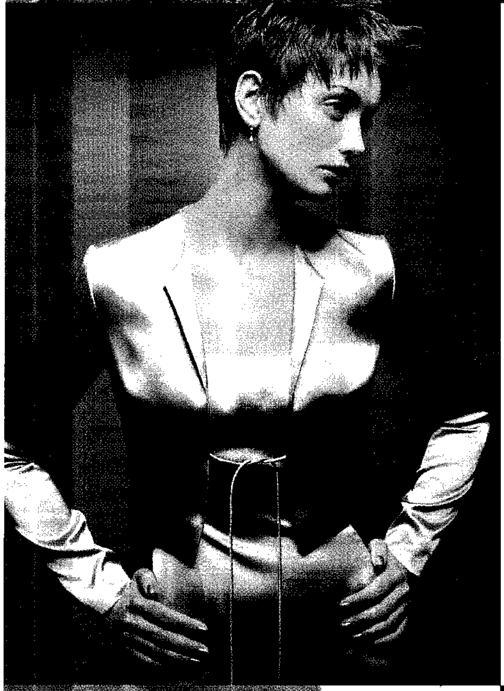


The nicest places (including yours) feature the pleasures of

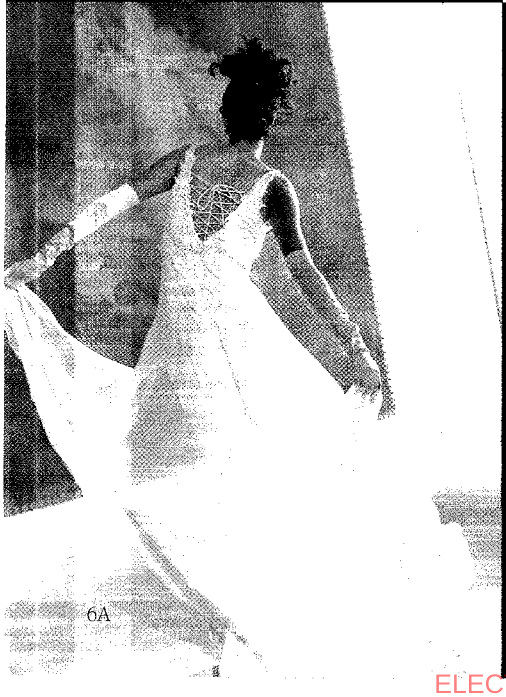
Abigail Kirsch

superb cuisine and service

Tappan Hill The Pratt Mansions The New York Botanical Garden Also, Abigail Kirsch "on location"



The City Look



THE NEW YORK BRIDE

"Since I was a little girl, I envisioned myself floating down the aisle in a long white dress," says Carole Paulsen, 35. "But as I grew up, my tastes changed, and so did my vision of my wedding dress. In my 20s, I imagined myself barefoot on the beach in a short white sundress. Now, I'd like to find a happy medium—a look that is modern and that reflects who I am, but won't give my mother a heart attack."

Most brides-to-be agonize over what to wear. Is it any wonder? The virginal, blushing bride is one of the most enduring symbols of our culture. From childhood, young girls are introduced to the Cinderella myth, and while the savvy New York woman will have given up looking for Prince Charming in lieu of a more realistic partner with a kind heart, she might not mind having a Fairy Godmother to whip up a dress, shoes, and a coach.

Contemporary looks for the bride and her attendants. In color: Nicole Miller dresses for bridesmaids and modern brides. Top left: simplicity by Helen Morely. Top right: the look of romance by Mika Inatome. Bottom left and right: pure panache by Yumi Katsura.

CALLING ALL BRIDES

A Special Wedding Registry

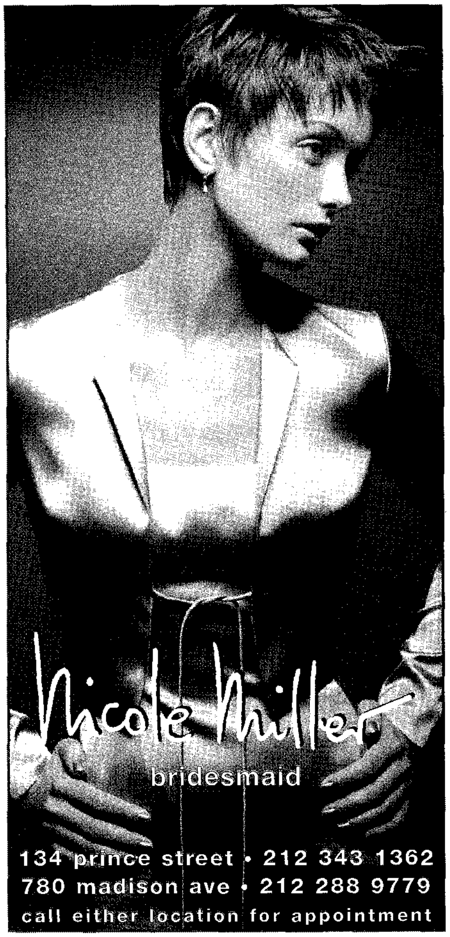
Chelsea Passage
formal china, crystal & silver • informal dishes,
glasses & flatware • table accessories • linens for table,
bed & bath • studio works by artists & artisans •
antique & estate collectibles

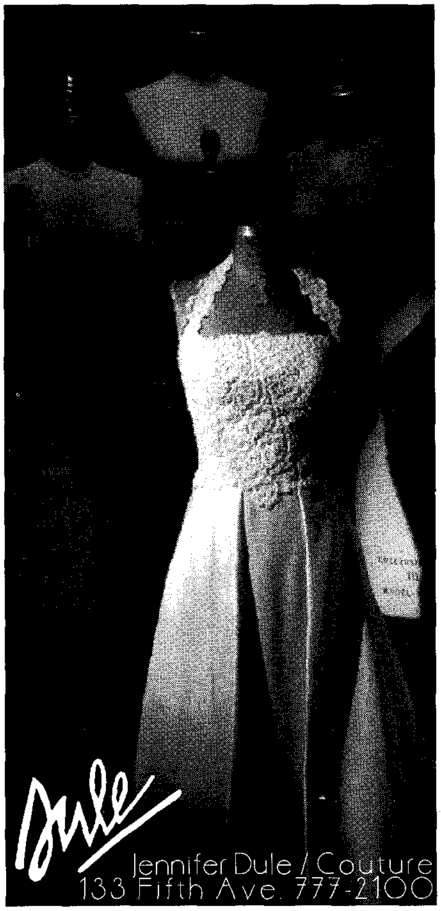
dresses for the bridal ensemble & attendants •
tuxedos & formal accessories • wedding rings •
gifts for attendants, parents & each other •
lingerie • honeymoon attire • luggage

BARNEYS
NEW YORK

Seventh Avenue & Seventeenth Street 212 593 7800
Madison Avenue & Sixty-first Street 212 826 8900

© 1997 Barneys New York

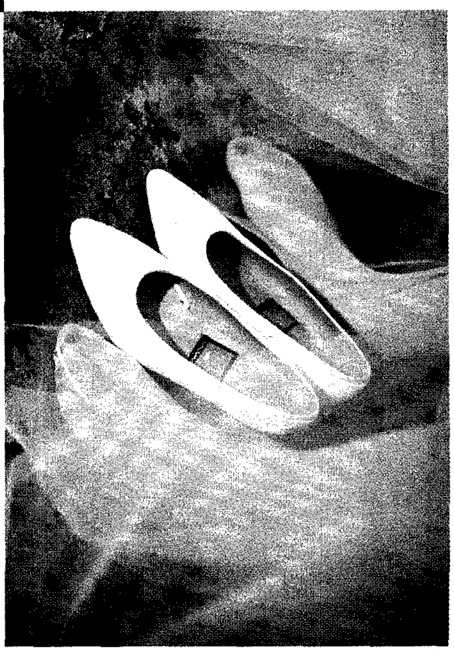

Nicole Miller
bridesmaid
134 prince street • 212 343 1362
780 madison ave • 212 288 9779
call either location for appointment


Dule
Jennifer Dule / Couture
133 Fifth Ave. 777-2100

Dressing for the big day. After so much planning, it's time for the bride to put all the pieces together to create an alluring look all her own. The bride at right asked her photographer to shoot from the sidelines to capture the moment forever.

One word of advice when planning a bridal look: Don't underestimate the importance of comfort. Be sure to choose lingerie, stockings, and shoes not only for their look—but for their ability to withstand hours of dancing, posing, and movement.

The crowning glory to any wedding ensemble is the headpiece and veil. These original designs (at left), by Nancy Redisch, were customized to complement the looks of individual bridal motifs. Note the use of textile blossoms and soft colors.



Photos (top and bottom) by Andy Marcus.

Thankfully, today's bridal designers are making the search for the perfect gown a little easier. **Nicole Miller** designs (Nicole Miller SoHo, 134 Prince St., 343-1362; Nicole Miller Madison, 780 Madison Ave., 288-9779) appeal particularly to bridesmaids and non-traditional brides. Miller's signature silhouette is long and flowing, in colors that shimmer. Ivory, silver, gold, and pink make up the palette for spring, while black and navy have become classics for night ceremonies. The boutiques offer 16 bridesmaid styles, in fabrics such as moss crepe, double-face satin, and silk dupioni, making gowns that can actually be worn again for cocktail parties or special occasions. Miller also offers men's formalwear accessories and gift ideas.

Macy's by Appointment (151 W. 34th St., 494-4181) offers a wide range of stylish formalwear for the bridal party, including a lineup of hand-picked gowns and suits for bridesmaids, mothers of the bride and groom, flower girls, and other participants. These are dresses that you won't find in large bridal warehouses. In addition, Macy's offers an incredible array of tuxedos for him, as well as accessories, including colored and patterned bow ties and cummerbunds. For women, Macy's has an astonishing selection of hair accessories, gloves, jewelry, and other finishing touches.

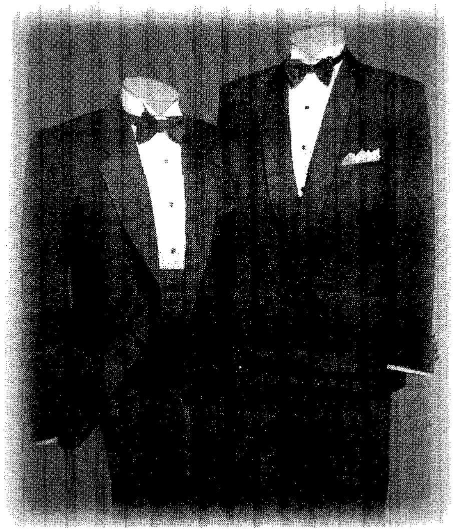
At **Barneys New York** (W. 17th St. at Seventh Ave. and Madison Ave. at 61st St., 826-8900) men's formalwear is classic. The current best seller is Armani's Black Label. Many brides and their mothers turn to the store's eveningwear collection, which features Pamela Davis, Badgley Mishka, Balenciaga, Givenchy, Heide Weisel, and Vera Wang. For the trousseau, the lingerie selection includes items by Collette Dinnigan, La Perla, and Andra Gabrielle. And its Chelsea Passage children's department carries beautiful dresses for flower girls.

After shopping around and finding nothing suitable to their tastes, many brides and their mothers go to **Miriam Rigler** (14 W. 55th St., 581-5519) to have gowns custom-made. Mothers of the bride and groom may also choose their gowns from a selection that ranges from suits to custom gowns. "Many women come in looking for something sleek and sophisticated—

SINGLE BREASTED · DOUBLE BREASTED ·

CUMMERBUNDS · TUXEDO SHIRTS · STUDS · FORMAL SHOES ·

For The Price Of A Few Rentals, You Could *Own* One.



Let's face it, you need a tux and it just doesn't pay to keep renting. It's time to visit Moe Ginsburg.

Choose from thousands of quality Italian, European and American tuxedos. All sizes from 36 short to 50 extra long, in both single and double-breasted.

You'll also find all the formal accessories you need including shoes.

NOW ON SALE
$50 OFF
ALL TUXEDOS
3rd Floor

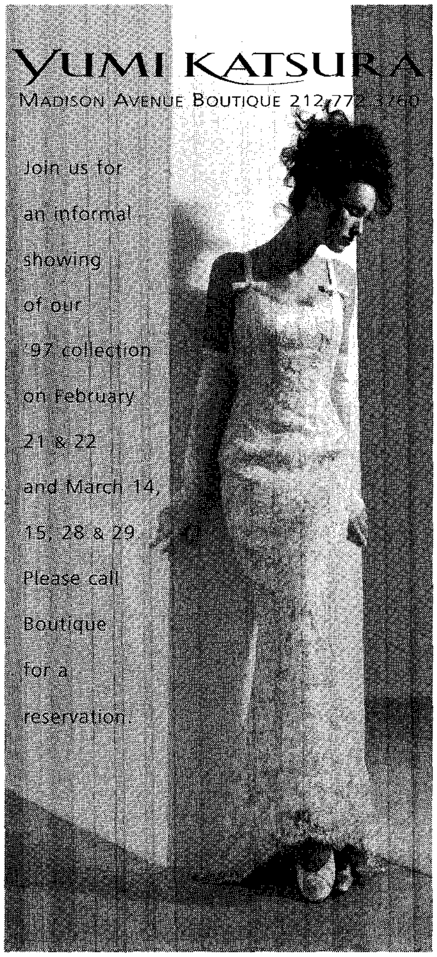
And best of all, you won't have to return it on Monday.

CUMMERBUNDS · TUXEDO SHIRTS · STUDS · FORMAL SHOES ·

EXPERT ALTERATIONS

· CUFF LINKS · MOE GINSBURG MEN'S BETTER CLOTHING BLACK TIES ·

162 FIFTH AVE. AT 21ST ST., NYC. (212) 242-3482. M-F 9:30 AM-7 PM, THURS. UNTIL 8 PM.
SAT. & SUN. 9:30 AM-6 PM. WE WELCOME MOE GINSBURG CHARGE, AMEX, MC, VISA, AND DISCOVER.

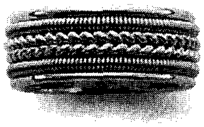


YUMI KATSURA
MADISON AVENUE BOUTIQUE 212 772 3760

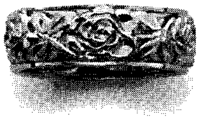
Join us for an informal showing of our '97 collection on February 21 & 22 and March 14, 15, 28 & 29. Please call Boutique for a reservation.

LARGEST

SELECTION



OF UNUSUAL



WEDDING RINGS

Unique designs in Platinum, 18kt. & 14kt.

MAKES A PERFECT VALENTINE GIFT

Color Catalog Available 1-800-522-1175
in N.Y.S. 212-751-3940

WEDDING RING ORIGINALS

691 LEXINGTON AVENUE (57TH ST.) NY, NY 10022
HOURS: MON-FRI 10:30-6:30;
SAT 10:30-5:30
WWW.WEDDINGRINGS.COM

LEXINGTON FORMALWEAR OR NOTHING.

For those who appreciate the finest in men's formalwear, nothing short of Lexington Formalwear will do. Whether you rent or buy, come to us for the city's largest selection of traditional and designer tuxedos and accessories. Because no matter what the occasion, we've got you covered.

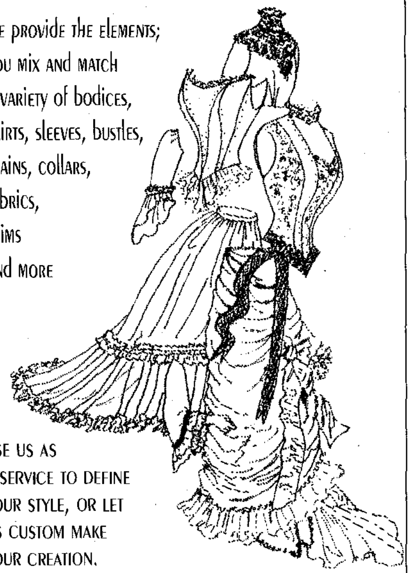
LEXINGTON
FORMALWEAR
12 EAST 46TH STREET • N Y C • 867-4420

PRIX FIXE THEATER MENU
$19.97
&
OUR FAMOUS 'AFTER 8' WINE LIST
($1.00 OVER COST)

CENTURY café
132 WEST 43RD STREET N.Y. N.Y. 10036
212-398-1988

FOR PARTIES CALL MYKE

CREATE YOUR OWN DREAM BRIDAL
OR EVENINGWEAR
"DESIGN-A-GOWN"™
BY THE GALLERY OF WEARABLE ART



WE PROVIDE THE ELEMENTS;
YOU MIX AND MATCH
A VARIETY OF BODICES,
SKIRTS, SLEEVES, BUSTLES,
TRAINS, COLLARS,
FABRICS,
TRIMS
AND MORE

USE US AS
A SERVICE TO DEFINE
YOUR STYLE, OR LET
US CUSTOM MAKE
YOUR CREATION.

FOR INFORMATION AND APPOINTMENTS
212-GALLERY
34 EAST 67TH ST. • NYC 10021

an A-line sheath with a detachable train for dancing," says Lesley Rigler, president of the three-generation company. "For a design with simple lines, it's the beautiful fabric and cut that enhance the dress." Miriam Rigler also specializes in headpieces and veiling.

Rigler and her design partner Michelle Bergeron also operate **La Boite** (265-4778), a designer gift company that takes the concept of a gift box or basket to a new level. La Boite's hand-crafted pine boxes hold fine foods, home accessories, gadgets, toiletries and, in its "Wedding Box," a mini-wedding gown.

Michelle of Australia Bridal (24 W. 57th St., Suite 203, 245-3390) has had such success in personally fitting brides in her exclusive collection of European and Australian designer and couture gowns that she's opened a spacious new salon on 57th Street. She represents some of Europe's and Australia's most distinctive bridal designers and couturiers. A "glitz-free" zone, the salon features chic styles made of silk, organza, silk satin, and chiffon.

The Bridal Party (243 E. 82nd St., 861-2318), for bridesmaids only, fills a void in the market. The by-appointment-only shop lavishes as much attention on bridesmaids as on brides. It carries eight to ten lines, including those by designers Vera Wang, Nicole Miller, and Jim Hjelm.

Bride's Best Friends (11 E. Palisade Ave., Englewood, N.J., 201-541-1333) also offers bridesmaids the personal attention usually reserved for the bride. This New Jersey store has everything New York has to offer—elegant gowns by such names as Vera Wang, Nicole Miller, Watters & Watters, and Jim Hjelm—plus matching shoes, gloves, and accessories—all without sales tax.

Mika Inatome (11 Worth St. between West Broadway and Hudson sts., 966-7777) designs couture bridal and eveningwear; the imported lace sheath is her trademark. Another specialty: unusual accents such as hand-cut Swarovski crystal and other custom accessories. Inatome will also custom-design dresses.

The **Yumi Katsura Bridal House** (907 Madison Ave., 772-3760) has more than 200 styles from which to choose, with prices averaging about $3,500. Designs are sophisticated and elegant, coming in a variety of silhou-

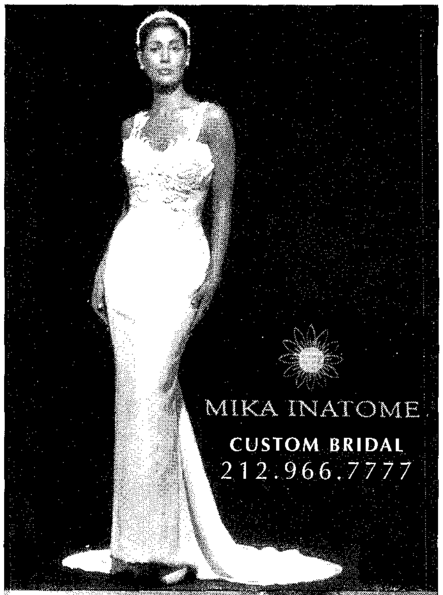
continued on page 13A

Bridesmaids, flower girls, and ring bearers—all attendants play an important role at the wedding. Try to include them in the decision-making process as much as possible. At right, a flower girl in traditional white.

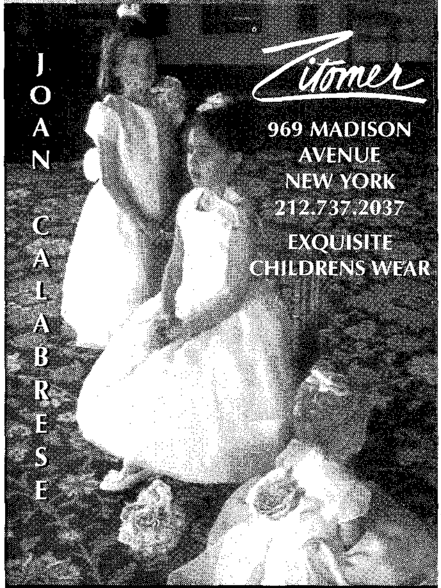
Bridal experts advise women to try on a wide range of styles before making a final decision. "Some dresses only look good on models," says one expert. "Try on dresses until you can say, 'Wow.'" Shown at right, a dress that belies simple elegance by designer Helen Morely.

With so many reputable fashion designers now showing bridal gowns, the choices are endless. So go with a designer who fits your personality. Pictured at left, a singular creation from designer Mika Inatome. Note the slim silhouette and the hallmark lace sheath.

Photo (top) by Andy Marcus

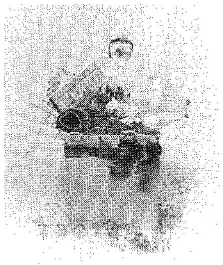

MIKA INATOME
CUSTOM BRIDAL
212.966.7777

Nancy Redisch
HANDMADE HEADPIECES
201.767.4228
©1995 D.GARR PHOTOGRAPHY


JOAN CALABRESE
Zitomer
969 MADISON AVENUE
NEW YORK
212.737.2037
EXQUISITE CHILDRENS WEAR

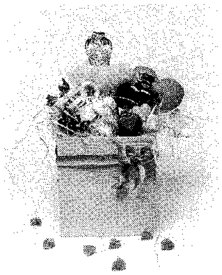
NY Bridal
VISIONARIES
PRODUCED BY: I.S. PORTFOLIO LTD.

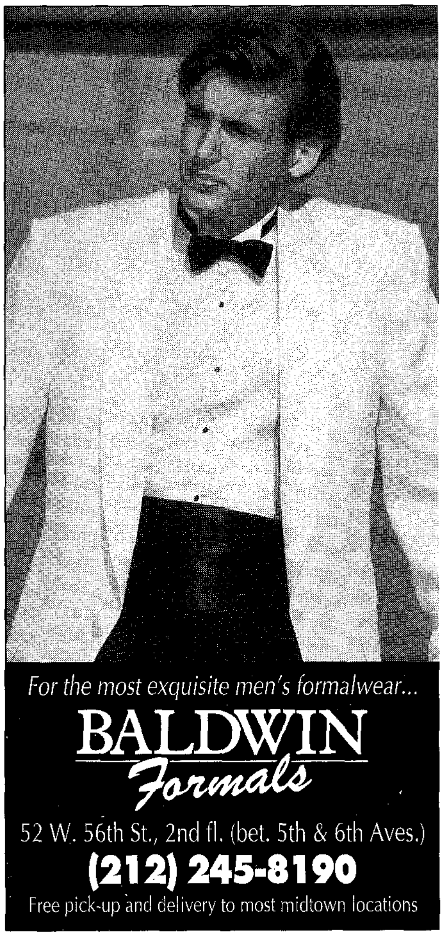
LB
La Boite
111 8th Ave. Suite 1535
N.Y., N.Y. 10011
Tel 212•265•4778 Fax 212•206•2550



The
Wedding
Box

The
Valentine
Box



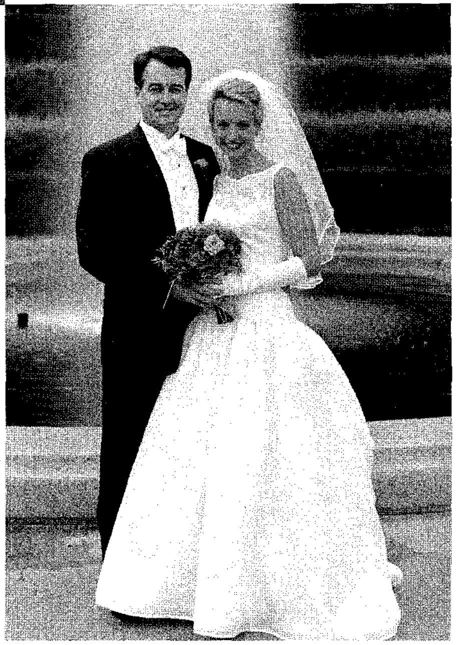


For the most exquisite men's formalwear...
BALDWIN
Formals
52 W. 56th St., 2nd fl. (bet. 5th & 6th Aves.)
(212) 245-8190
Free pick-up and delivery to most midtown locations

Different strokes for different folks. As you can see, each of these couples has chosen a style of wedding attire and venue that says something about their distinct personalities. At right, these newlyweds give a nod to the luxe life.

Stopping traffic in front of the Metropolitan Museum of Art, this dashing duo provides a picture of uptown elegance. The groom opts for a traditionally stylish tux, while the bride wears a pure white off-the-shoulder gown.

Using a city park fountain as a backdrop, this happy couple (at right) chose a classic look. On the groom, an elegant white-tie ensemble. On the bride, a beautifully tailored sleeveless gown accented by long white gloves.



Photos (top and bottom) by Cyndy Warwick; photos (center and opposite) by Sarah Merians.

elegant, coming in a variety of silhouettes. All dresses are made of the finest silk, carefully selected to complement the bride's style. Haute couture wedding dresses are also available.

Jennifer Dule (133 Fifth Ave., 777-2100) designs gowns for brides, bridesmaids, and the mother of the bride. Tradition with a twist is her trademark—using contemporary laces with abstract designs, for example. "The important thing is to take a woman's fantasy dress and make it reality," she says.

Topping off the gown is the veil. **Nancy Redisch** (201-767-4228) has introduced a fresh look with her floral-inspired custom headpieces. She masterfully arranges a medley of textile blossoms and elegant materials, choreographing the elements to capture each bride's unique style.

Joan Calabrese Inc., which has been designing boutique dresses for little girls for 20 years, recently introduced a line for flower girls. Her styles are feminine and elegant, using organzas, eyelets, and other novelties, in sizes 18 months to pre-teen. They are available at **Zitomer's** (969 Madison Ave., 737-2037).

Ilene Shack (397-7766) is a bridal industry consultant and producer of the biannual bridal couture trade show, **Independent Visions**. In her shows for top retailers, she features aforementioned designers such as Joan Calabrese, Nancy Redisch, and Mika Inatome.

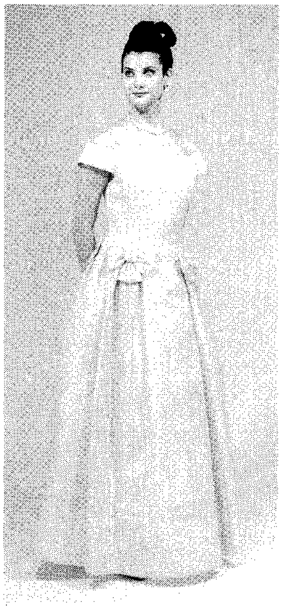
No one appreciates value like a New Yorker. For 40 years, **Michael's Consignment** (1041 Madison Ave. between 79th and 80th sts., 737-7273) has been selling haute couture—previously owned high-end ladies' apparel for sizes 2 to 12—for a fraction of the retail price. Michael's also offers a wide selection of designer bridal gowns by Vera Wang, Scaasi, Dior, and Yumi Katsura, originally $1000-$5,000, here $450-$1,500, in ready-to-wear condition.

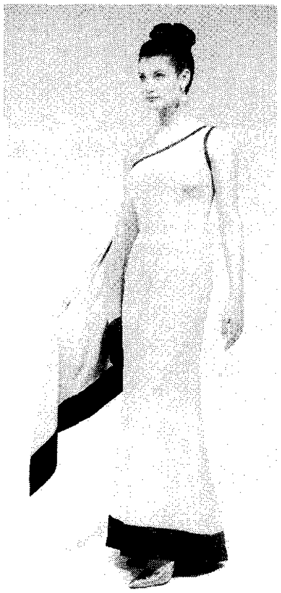
Just Once (292 Fifth Ave. between 30th and 31st sts., 465-0960) is New York's premier couture bridal consignment and rental salon. The atmosphere at the by-appointment-only shop is friendly, relaxed, and mindful of the time-pressed, budget-conscious bride. Bridesmaids' dresses, in sizes ranging from 0 to 18, and lovely bridal accessories, are also available.

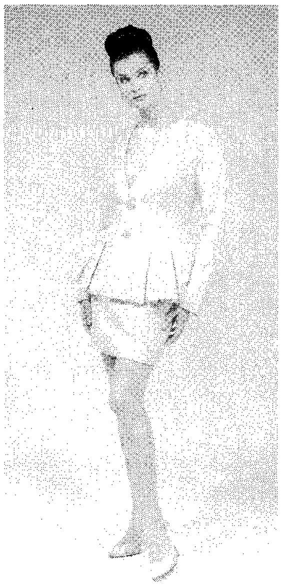
Arriving in New York style. This bride opted to make a grand entrance to her reception, choosing a horse-drawn carriage rather than a limousine.

MIRIAM RIGLER

Special Occasion and Couture Dressing







14 West 55 Street New York, New York 10019 • 212-581-5519
Hours Monday - Saturday 10am to 6pm Thursday 10am to 7pm

HOW GREAT WILL
YOU LOOK AFTER?

Elline Before.

Elline After.

"I was unhappy with my thinning hair and I did something about it that works."

Call LeMetric right now at
1-800-217-9052.

LeMetric™
Hair
Center
Inc.

We're exactly what you're looking for.

29 East 61st Street • NYC • 212-755-5340

FOR YOUR SWEET VALENTINE
SPECTACULAR TREATMENTS
FOR HIM & HER

VALENTINE'S SPA ESCAPE
SEAWEED FACIAL, PARAFFIN MANICURE
& PEDICURE REG. $128, NOW $95!

VALENTINE DUET FOR HIM & FOR HER- TWO FACIALS, TWO BODY MASSAGES: REG. $224, NOW $155.
ENHANCEMENT FOR THE BODY- MASSAGE, SEAWEED WRAP WITH SCRUB, REFLEXOLOGY: REG. $198, NOW $135.
HIGH PERFORMANCE FACIAL WITH LIGHT PEELING: REG. $56, NOW $43, SIX FOR $250.
PAMPERING PARAFFIN MANICURE & PEDICURE: REG. $45, NOW $30, SIX FOR $180.
HALF DAY OF BEAUTY (5 SERVICES): REG. $192, NOW $135.
FULL DAY OF BEAUTY (10 SERVICES): REG. $255, NOW $225.

BEAUTIFULLY WRAPPED
GIFT CERTIFICATES
AVAILABLE FOR ALL SERVICES.

SKIN CARE INC
LIA·SCHORR

Open 7 Days
LIA SCHORR
SKIN CARE
686 Lexington Ave. 212-486-9670
800-782-7212 Fax 212-486-9609

Offer expires March 30

Men's designers have taken a renewed interest in dressing up the groom, and the results are simply stunning. Tuxedos and accessories by designers such as Giorgio Armani and Ralph Lauren ensure that the groom steps out in style.

Black tie, white tie, printed vests, ascots, silk ties—the list of formalwear options for men is endless. With more choices, the groom and his groomsmen are opting to infuse their looks with a touch of color and personality.

While colorful cummerbunds and accessories are currently in vogue, nothing says "class" like a gentleman who is decked out in traditional black tie. Formalwear pros advise their clients to plan ahead for a tuxedo that fits properly.

Photo (center) by Andy Marcus,
(center) by Lexington Formalwear,
(bottom right) by Cheryl Richards.

FOR THE BOYS

In men's formalwear, the trend is toward finely tailored ensembles in luxurious fabrics. At **Moe Ginsburg** (162 Fifth Ave. at 21st St., 242-3482), a variety of styles are currently enjoying popularity, including three-button double-breasted models; shawl collar single- and double-breasted styles, as well as classic, notched-lapel, single-breasted tuxedos. At Moe Ginsburg, grooms and other members of the wedding will also find a wide assortment of accessories—shoes, cummerbunds, vests, and bow ties—to complement their tuxedos.

Lexington Formalwear (12 E. 46th St., 867-4420) suits up the groom at its 3,000-square-foot midtown shop, which sells and rents tuxedos, as well as vests, shirts, and accessories. With New York's largest in-house selection of black tie, white tie, and tails, as well as daytime formalwear, a groom can try on a variety of styles to ensure that he finds the one that fits his personality, body frame, and price range.

Baldwin Formals (52 W. 56th St., 2nd Floor, 245-8190), which sells and rents tuxedos, features both the traditional and the innovative in its broad selection. Thanks to its knowledgeable staff, customers—athletic, portly, or in between—can count on a tux that fits, whether purchasing or renting. The experts at Baldwin will take the time to ensure that each tux fits properly and suits the groom's style.

Harrison Formalwear (560 Fifth Ave., entrance on 46th St., 302-1742) offers a large selection of tuxedos, cutaways, strollers, and white tie, for rental or sale, along with advice on the nuances of each ensemble. New this season are Ralph Lauren cutaways, silk ascots, and ties. An assortment of handsome accessories for both sale and rent includes full-back vests, silk ties, ascots, and collapsible silk top hats.

Ameri (243 E. 60th St., 838-1300) offers "the best price in town," says owner Kass Ameri. Tuxedos from such designers as Principe, San Remo, Antonio Baldan, Missoni, and Pancaldi that elsewhere retail at upwards of $1095 are $395 at Ameri. The store also carries a range of bow ties, cummerbunds, suspenders, silk scarves, and other accessories by designers including Brioni and Pancaldi.

Wendy AMERICA'S FINEST ANTIQUES SHOWS

PRESENTS THE

New York Armory Antiques Show

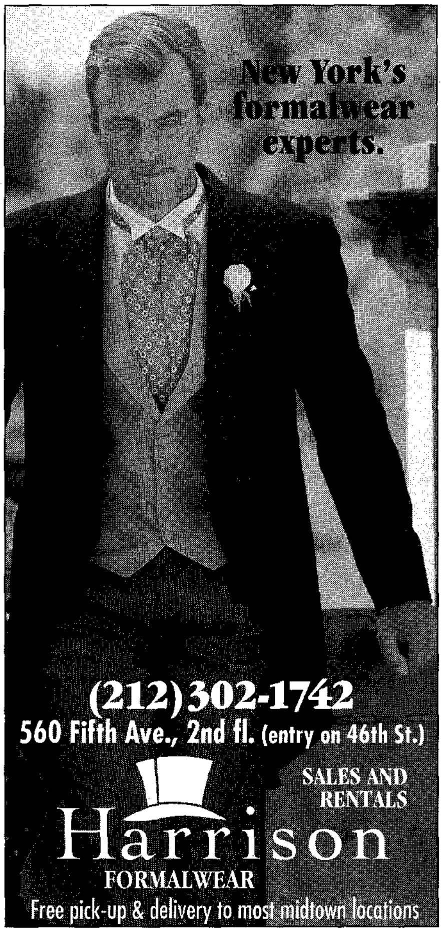
7th REGIMENT ARMORY
PARK AVENUE AT 67TH STREET, NEW YORK CITY

February 5-9

Featuring 17th, 18th & 19th Century American, English, French, Continental, Oriental Furniture, Decorative Accessories, Tribal & Ancient Arts, Designer & Estate Jewelry, Silver, Oriental Rugs, Rare Books, Paintings, Prints, Maps, Textiles, Porcelain and much more...

HOURS: WEDNESDAY 4-9 PM
THURSDAY, FRIDAY & SATURDAY NOON - 9 PM
SUNDAY NOON - 6 PM

ADMISSION $10.00 SHOW TEL: (212) 472-1180 or 0590



New York's formalwear experts.

(212) 302-1742
560 Fifth Ave., 2nd fl. (entry on 46th St.)
SALES AND RENTALS
Harrison
FORMALWEAR
Free pick-up & delivery to most midtown locations

Are You Considering Cosmetic Surgery?

JOE HENSON

DENISE THOMAS
COSMETIC SURGERY CONSULTANT

"...brilliant idea!" VOGUE
"...don't hesitate!" GLAMOUR
"...experienced!" TOWN & COUNTRY

Denise Thomas can be your personal shopper, answer your questions and recommend the best Board Certified Plastic Surgeons to meet your needs and your budget.

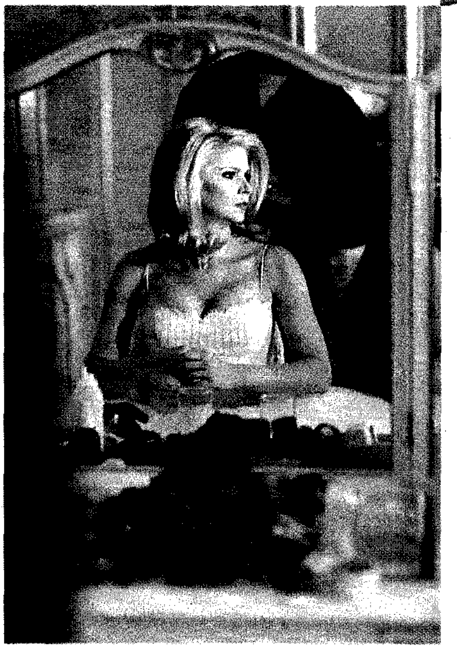
(212) 734-0233
MEMBER APSA

PERSONAL BEST

Major life passages can often be the catalyst for other changes as well. The thought of being center stage can motivate a bride or groom to consider plastic surgery.

Brides and grooms are taking a second look at their noses and other body parts, says **Denise Thomas** (Denise Thomas Cosmetic Surgery Consultant for Men and Women, 734-0233). Thomas is a "matchmaker," finding clients the right doctor for their needs, budgets, and race, and then arranging a speedy appointment.

Preparing to walk down the aisle can take many forms. Some brides begin a regimen of facials months in advance; others seek cosmetic surgery to fix a flaw; others seek waxing, hair styling, and professional makeup application.



Plan ahead, advises **Dr. Fredrick A. Valauri** (3 E. 76th St., 439-0800), a board-certified plastic surgeon and assistant clinical professor of plastic surgery at New York University. He specializes in tumescent liposuction, breast surgery, rhinoplasty, and facial rejuvenation surgery, including laser skin resurfacing. He recommends allowing time for recovery—several days for collagen treatments, a month or two for plastic surgery.

Dr. Stanley Taub (737 Park Ave. between 71st and 72nd sts., 628-8585) has been a practicing board-certified plastic surgeon for more than 30 years. He is one of America's most respected specialists in nasal reconstruction and facial and neck cosmetic surgery, and

Photos (this spread) by Andy Marcus.

The Hands of a Sculptor and The Skills of a Surgeon

For 30 years, Board Certified Plastic Surgeon & award winning sculptor **Stanley Taub, M.D.** has offered the finest in

Cosmetic Surgery

- *Liposuction/Body Contour*
- *Rhinoplasty and Secondary Nasal Repair*
- *Face, Neck and Eyelid Lifts*
- *Breast Enlargement and Reduction*
- *Male Breast Reduction*

(212) 628-8585

737 Park Ave., NYC. Outpatient Surgical Facility

Faina Bor Spa Palace

794 Lexington Avenue, New York, NY
212 • 832 • 0431

For Your Valentine

Winter/Spring Packages

PACKAGE I:
1.) Hydrodermie Facial (1hr. 30 min.)
2.) Sea Salt Scrub; Seaweed Wrap
3.) Spa Manicure and Pedicure
4.) Lip Wax (Green French Wax)
Reg. $210 **$167**

PACKAGE II:
1.) Facial with Hydrodermie Treatment for Neck & Decolette Area
2.) Sea Salt Scrub: Slimming Wrap
3.) Spa Manicure and Pedicure
4.) Lip Wax (Green French Wax)
Reg. $220 **$170**

PACKAGE III:
1.) Petite facial with Seaweed Mask
2.) 1 hr. Body Massage
3.) Spa Manicure and Pedicure
4.) Brow Wax (Green French Wax)
Reg. $157 **$115**

GIFT CERTIFICATES ARE AVAILABLE

NEW NEEDLELESS ELECTROLYSIS

**WE CARRY A FULL RANGE OF GUINOT PARIS, MURAD LINES.*

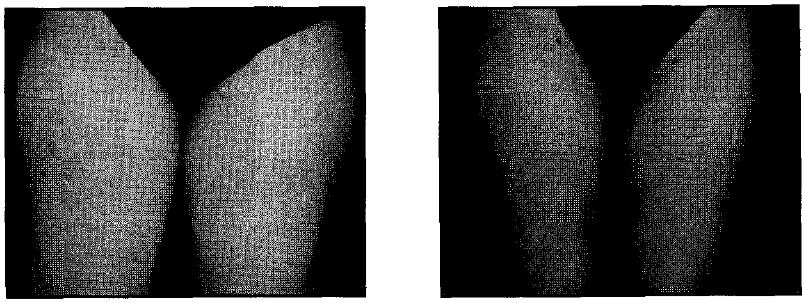
has recently added laser cosmetic surgery to his repertoire. All consultations and procedures are conducted in his state-of-the-art facilities.

James J. Reardon, MD (737 Park Ave. at 71st St., 832-0770), a board-certified plastic surgeon with over 25 years experience, performs a range of cosmetic procedures. They include laser resurfacing for facial rejuvenation, facelifts, tumescent liposuction, and breast reduction for men and women. He has an anesthesiologist, two operating rooms, and a three-bed recovery area. He offers a free consultation and accepts insurance when applicable.

George Lefkovits, MD, FACS (9 E. 62nd St., 750-9494), is a board-certified plastic surgeon and assistant clinical professor of plastic surgery devoted to the full range of cosmetic surgery, including liposuction, rhinoplasty, eyelid surgery, facelifts, and breast augmentation, lifting, and reduction. He also offers fat transplantation into cheek folds, lip enhancement, and new laser resurfacing for lines, wrinkles, and acne scars, as well as hair restoration. Most procedures are performed in the office operating suite.

For 18 years, the **Vein Treatment Center** (327 E. 65th St., 249-6117) has been focusing exclusively on treating varicose veins and spider veins. It practices all modern treatments, including sclerotherapy, laser therapy, and ambulatory surgery. The Center's goal is to correct physical problems with cosmetically appealing results.

NOW YOU SEE IT...NOW YOU DON'T



STOMACH POUCH?! LOVE HANDLES?! SADDLEBAGS?!

You diet, exercise and rub creams. Do they disappear ???
If the answer is no... Come for a complimentary consultation.

See Our In-House Video

Liposuction may be for you!!

We have a state of the art operating facility, and we are reasonably priced. Most forms of Aesthetic surgery performed. Financing is available.

Certified by the American Board of Plastic Surgery

PLASTIC AND RECONSTRUCTIVE SURGERY
GEORGE LEFKOVITS, M.D., F.A.C.S.
9 EAST 62 STREET, NEW YORK, NY 10021
(212) 750-9494 VISA, MC, AMEX HONORED

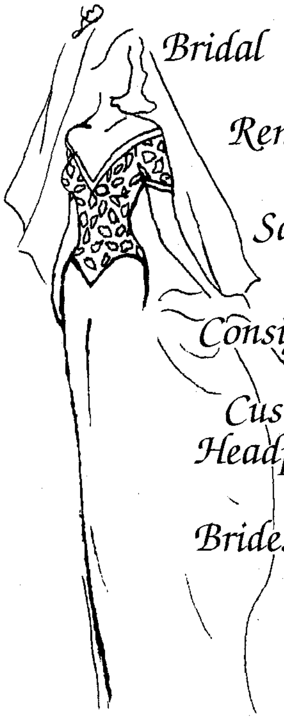
Important news for women with short, flat or thinning hair.

Before
After

Hair Blending® For The Bride To Be. Thicker Fuller Hair Guaranteed On Your Special Day!

Hair Blending® is an amazing process of adding one single real hair at a time to your natural growth. We distribute each hair throughout your own equally and undetectably. Our exclusive **Blending Strand®** allows you to run your fingers through your hair, feeling only hair and scalp. Join the more than 4000 women who are enjoying a fuller head of natural-looking hair.

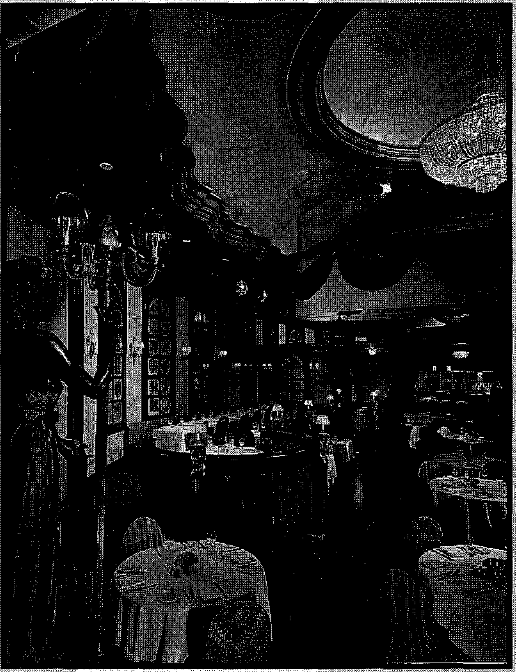
SEQUENCE™
It's a good feeling!
1-800-992-9976 ext. 81



Bridal Gowns
Rentals
Sales
Consignment
Custom Headpieces
Bridesmaids

Just Once Ltd.
292 Fifth Avenue, NYC
Mon-Sat by appointment
(212) 465-0960

Lunch Dinner Dancing



We had the opportunity to create the perfect night.......

So we took it!

TATOU
151 East 50th Street, NYC 212•753•1144

The Bridal Party
Dresses for Bridesmaids

You don't have to go to Brooklyn anymore!

Call for a personal appointment to view our extensive collection

243 East 82nd Street • New York, NY 10028
between 2nd & 3rd Avenue
212 • 861 • 2318
www.wedding central.com/ny/bridalp/

Electrologists to the stars!

Call for a complimentary consultation & demonstration!

State of the art equipment and methodology that will achieve maximum results quickly & safely in a totally private environment

TIPAZ *Electrolysis*

A Unisex treatment facility!

57 W57th (Between 5&6 Aves) New York City (212) 759.7774

Savvy brides head to **Cosmetics Plus** (1-800-209-9889) for one-stop beauty essentials, from fragrances to makeup.

Brides can rejuvenate their skin at **Lia Schorr** (686 Lexington Ave. between 56th and 57th sts., 486-9670). Schorr suggests having facials at three-week intervals three months prior to the big day, with the last treatment a week before. Schorr caters to men and women. Services include manicures, pedicures, seaweed wraps, and massages.

The **Faina Bor Spa Palace** (794 Lexington Ave. near 61st St., 832-0431) is a full-service spa that offers hydrodermie facials from Guinot of Paris—deep moisturizing facials with results that last up to four weeks. Sea salt scrubs, seaweed wraps, waxing, needleless electrolysis, and spa manicures and pedicures are among the treatments. Makeup application is also available.

After all is said and done, a bride's crowning glory is her hair. **Le Metric** (29 E. 61st St., 1-800-217-9052), for women, provides permanent and temporary hair replacement. Founder Elline Surianello uses hand-tying and sewing techniques as well as weaving new hair with a customer's own hair.

Sequence (106 Grand Ave., Englewood, N.J., 201-567-5332) offers its unique hair blending system, adding one real hair at a time to a client's own hair, for longer, thicker hair that looks and feels natural. Brides-to-be receive a special discount.

Tipaz Electrolysis (57 W. 57th St., 759-7774) uses computerized, state-of-the-art equipment to permanently remove unwanted facial and body hair so brides look their best. Board-certified electrologists are skilled and compassionate and work in private treatment rooms.

Photo by Cyndy Warwick.

Averting Disaster

We've all heard wedding disaster stories. But if something should go wrong, it's best to be in Manhattan, where an expert can be found in a New York minute.

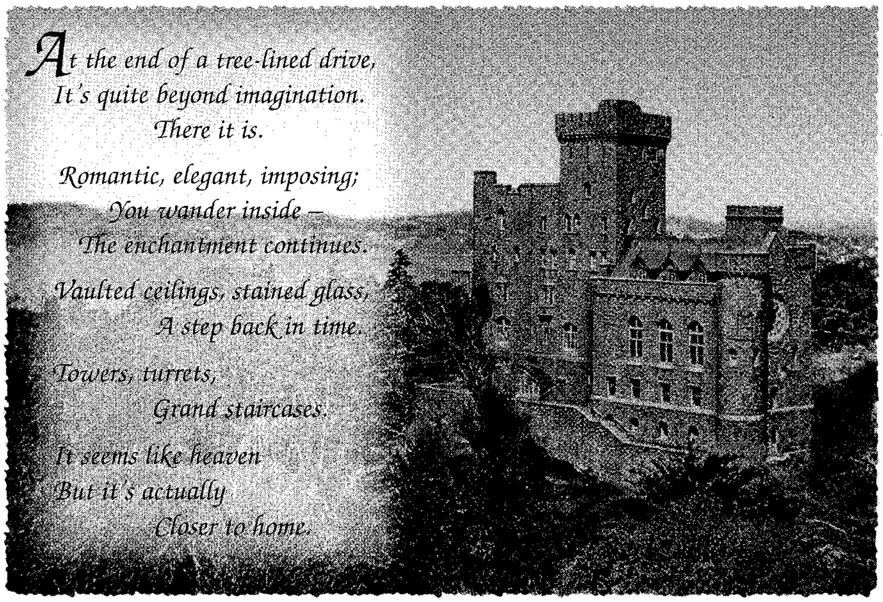
Take the Texas oilman's daughter who was being sewn into her wedding gown at a posh midtown hotel just before having her wedding photos taken. The seamstress pricked her finger, bleeding on the silk fabric. Misguided efforts to clean up only made matters worse—and the ceremony was just an hour and a half away.

To the rescue: John Mahdessian, vice president of **Madame Paulette Dry Cleaners** (1255 Second Ave., 838-6827), who kept the company's state-of-the-art dry cleaning facility open after hours to remove the stain and re-finish the gown. Thanks to the specialists at Madame Paulette, the bride walked down the aisle in a spotless gown—on schedule.

Brides wondering what to do with their treasured gowns after the wedding can turn to Madame Paulette. For 35 years, discriminating clients have entrusted their finest—including gowns designed by Vera Wang, Bill Blass, Bob Mackie, Scaasi, and Norma Kamali—to the experts in cleaning, preserving, and storing the finest garments in the world.

One-Stop Shopping

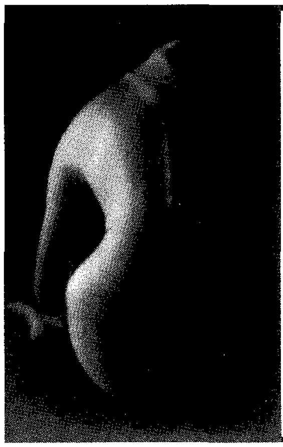
Almost as daunting for today's time-pressed brides and grooms: finding the time to plan the wedding. In New York, you can do it in one weekend at the **Bridal Extravaganza**. The tri-state area's biggest wedding show is held March 1 and 2, from 10 a.m. to 5 p.m. at the New York Coliseum (938-0527). There's a gallery of wedding cakes, food tastings on every aisle, honeymoon travel videos, 28 designer fashion shows, 18 live musical entertainment shows, 56 wedding-planning seminars, and giveaways that include 17 exotic 7-night honeymoons. Tickets are $10 in advance, $12 at the door, and all brides receive special gift bags.


At the end of a tree-lined drive,
It's quite beyond imagination.
There it is.
Romantic, elegant, imposing;
You wander inside –
The enchantment continues.
Vaulted ceilings, stained glass,
A step back in time.
Towers, turrets,
Grand staircases.
It seems like heaven
But it's actually
Closer to home.

Never before has there been a place so unique and romantic. The Castle at Tarrytown will meet your every whim and expectation of an ideal wedding. Norman architecture and regal accommodations, are just the beginning. Incomparable ambiance and European standards make The Castle the quintessential setting for your wedding.

The CASTLE AT TARRYTOWN

The Castle At Tarrytown • 400 Benedict Avenue, Tarrytown, New York 10591
tel: 914.524.6365 or 6366 • fax: 914.524.6367



Plastic Surgery

- *Facelift/Eyelidplasty*
- *Rhinoplasty*
- *Abdominoplasty*
- *Breast Enlargement/Reduction*
- *Liposuction*
- *LASER Hair Removal*

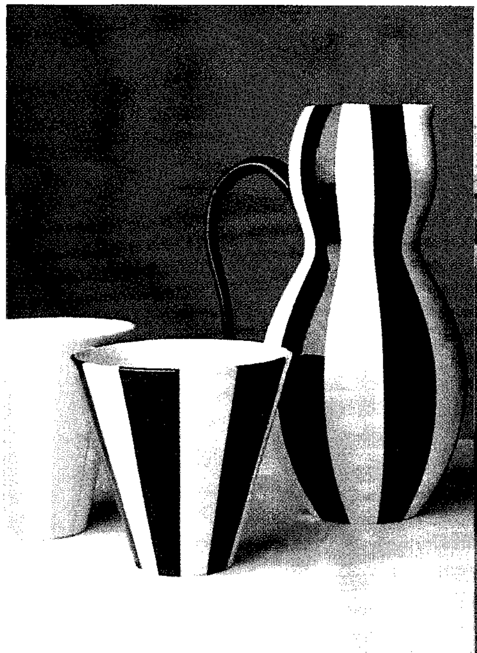
Fredrick A. Valauri, MD, FACS
Board Certified Plastic Surgeon
3 East 76 Street, New York, NY 10021 • (212) 439-0080

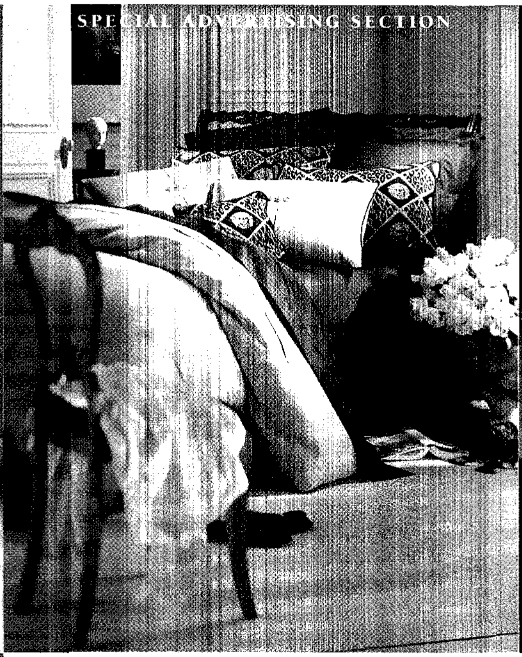
Experience the results.

Exclusively treating varicose veins and spider veins.

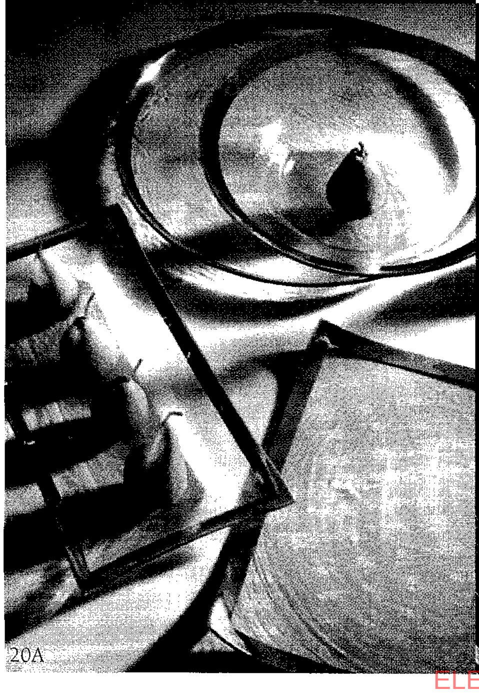
212.249.6117

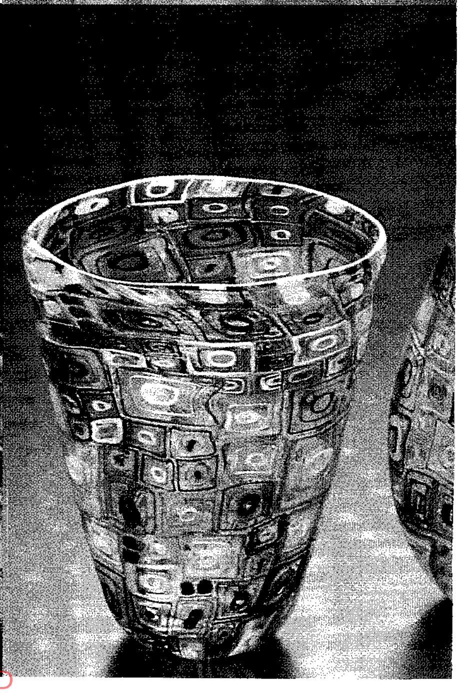
The Vein Treatment Center since 1982
327 East 65th Street • New York





Gifts AND REGISTRIES





THE MODERN REGISTRY

Web sites, scanner "guns," computerized databases—these are bywords for bridal registries today.

Browsing in the aisles of an actual store is a time-consuming luxury few couples and their guests can afford. To streamline the gift-giving process, New York retailers are using scanners, 800 numbers, the Internet, and other state-of-the-art technologies. Computer databases that are almost instantly updated prevent duplicate gifts.

Macy's (151 W. 34th St., 494-3800 or 1-800-44-WEDDING) provides brides and grooms with a scanner to use as they walk through the store choosing their gifts.

"It's very user-friendly and brides and grooms absolutely adore it," says Linda Lee, group vice president of special services at Macy's. After picking out their items, the couple returns the scanner to a Macy's bridal consultant, who then uploads that information into the couple's registry.

That computerized system not only links all Macy's department stores in New York and San Francisco, but all Macy's stores across the nation. When guests buy a gift in the store or through an 800 number, that item is immediately deleted, eliminating duplicate purchases.

At the same time, Macy's is running a bridal sweepstakes in which guests register for a chance to win two 1997 Ford Tauruses—one for themselves, the other for the bridal couple. And, at Macy's East, registering couples are eligible to win Macy's "Couple of the Year" event and drawing, which includes a wedding trip, china, crystal, cookware, and more.

Now, for the fun part—choosing gifts. Today's retailers make it easy, with computerized registries and exquisite selections. Clockwise from left: stellar options from Barneys New York (1,5,7); Macy's (2,4,6,8); and Goldmans Treasures (3).

The Foremost Bride & Room

Congratulations!
Let our staff of professional designers help make your very first home a dream come true. Come in now and enjoy foremost savings of **50% OFF*** the Wedding piece of your choice.

HONEYMOON MILES!
Earn frequent flyer travel miles from American Airlines® with any furniture purchase.
See store for details.
AAdvantage
TRAVEL AWARDS PROGRAM

Foremost is five floors of fabulously decorated designer galleries – famous for outstanding furniture at exceptional savings for three generations.

BRIDAL REGISTRY: Stop into our showroom to register any bride and receive a FREE Gift!

FOREMOST FURNITURE
CELEBRATING OUR 31ST YEAR

8 West 30th Street, Between 5th Avenue & Broadway, 5th Floor Reception. (212) 889-6347
Open Daily 10AM - 6PM. Thurs. till 7PM. Sat. 10AM -5PM. Sun. 11AM - 5PM
* Savings off MSRP. Not to be used for prior purchases. Specially priced and clearance items not included.

MP Madame Paulette

Madame Paulette Dry Cleaners

"One establishment I can always trust to maintain, renew and preserve my bridal collections is Madame Paulette."
- Vera Wang

During the 35 years we have been in business, we have specialized in the cleaning and preservation of the finest garments in the world. These include gowns designed by Vera Wang, Bill Blass, Bob Mackie, Scaasi, and Norma Kamali, to name a few. We guarantee that the quality of our workmanship and services rendered is unsurpassed.

As a special courtesy to you, when you choose Madame Paulette for the cleaning of your gown, it will be preserved and specially packaged compliments of Madame Paulette! Must present ad upon service!

1255 Second Avenue • New York, NY 10021 ☎ 212 • 838 • 6827

BRIDAL EVENT OF THE YEAR
Largest Bridal Show in the Tri-State Area!

28 Designer Fashion Shows • Personal Appearances by Wedding & Entertainment Experts
18 Live Musical Entertainment Shows • 56 Wedding-Planning Seminars
18 Exotic Honeymoon Vacation Giveaways • Romantic Honeymoon Theater
Sensational Gallery of Cakes • Breathtaking Limousine & Carriage Row
Personal Appearances by Wedding Authors Signing Books
Beautiful Gown and Floral Competitions • Celebrity Bridal Gown Exhibit
Superb Wedding Cake and Reception Food Sampling • Special Bridal Gift Bags • And So Much More...

Saturday & Sunday, March 1 & 2, 1997
New York Coliseum
59th Street & Columbus Circle, NYC

Information and Reservations
$10 Advance Tickets
call (212) 938-0527

Produced by Elizabeth Allen
Bridal Extravaganza, Inc. - 1 World Trade Center #7967 New York, NY 10048 (212) 938-0527 (800) 667-6125

Fred Marcus
PHOTOGRAPHY & VIDEOGRAPHY

"Masters at remaining unobtrusive"
-Nancy Davis, Modern Bride

1997 Studio of the Year
-Studio Photography Magazine

245 WEST 72nd STREET
NEW YORK, NY 10023
PHONE 212/873-5588

Rae Michaels Ltd.

A full service private studio devoted exclusively to fine custom stationery.

Specializing in unique invitations for all facets of your wedding.

Engraved or Thermographed Wedding, Rehearsal Dinner, Bridal Shower, Luncheon, Tea Invitations and more.

Computerized Calligraphy using fountain pen and ink.

521 Madison Ave, 6th Floor
New York City 10022

(212) 688-2256
Appointments recommended

Barneys New York (W. 17th St. at Seventh Ave.; Madison Ave. at 61st St., 1-800-777-0087) uses an 800 number and computerized database to make shopping easier and to prevent duplicate gifts. Guests shopping at any of the half-dozen Barneys across the nation have access to a particular couple's registry.

Barneys carries traditional lines of china and crystal such as Lalique, Limoges, and Baccarat, but also has a unique assortment of handcrafted ceramics and hand-blown crystals.

"We have a combination of traditional lovely pieces, but at the same time we have an edge as well. We can get them unique, one-of-a-kind items," says Beth Bostwick, who oversees the bridal registry at the 17th Street store. Brides and grooms can also find attendants' gifts at Barneys—hand-painted scarves, jewelry, and gloves for women; cufflinks, tietacks, and cigar cutters for men.

Bloomingdale's Bridal Registry Service is now available at three web sites: Bloomingdale's own, at http://bloomingdales.com, at America Online's "The Knot: Weddings for the Real World," and at *Town & Country*'s site, http://tncweddings.com. The about-to-be-wed can chat with wedding experts on "The Knot." At this popular Bloomingdale's site, friends and family can request a particular bride and groom's registry list or purchase gifts on-line.

The Brodean Store (338 Columbus Ave. at 76th St., 1-800-522-7975 or 877-4000) combines private suites and shopping by appointment with interactive kitchens to help brides and grooms select from its tabletop wares. The store sells more than 80 lines of china, crystal, cookware, and utensils. These include Buccellati, MacKenzie-Childs, and Lynn Chase, to name a few. The store also sells antique English country home furniture.

The main floor, which is open to all customers, has a Viking Range as its centerpiece, and a kitchen equipped with sinks, refrigerators, cookware, knives, and appliances for customers to try before they buy. The store's lower floor is designed for couples visiting by appointment.

Owner Andrew Mellon is also planning bridal workshops, scheduled to begin this month (February), with expert panelists making presentations to small groups of brides and grooms about industry trends in catering, flowers, gowns, and other wedding fundamentals.

Foremost Furniture (8 W. 30th St. between Fifth Ave. and Broadway, 889-

More modern couples are registering for practical gifts, including home furnishings, like the bedroom set (at left) by Foremost Furniture.

6347) has five floors of designer galleries featuring more than 200 vendors of contemporary, 18th century, and traditional furniture. It carries only mid- to upper-end lines at discounts of 30 to 50 percent. Foremost has a full staff of designers who can assist in selecting fabrics or laying out rooms.

With any purchase, Foremost offers Honeymoon Miles aboard American Airlines. Brides and grooms earn 500 miles for purchases of $100 to $1,000, 1,000 miles for purchases of $1,000 to $2,500, and so on. Bridal registry is also available.

La Belle Epoque Vintage Posters (280 Columbus Ave. at 73rd St., 362-1770) carries museum-quality, original advertising posters dating from 1880 to just before World War II. The posters, made using a now-vanished technique called stone lithography, are available in a variety of sizes and prices, making them appropriate for attendants' gifts as well as wedding gifts. Gift certificates are also available.

More than 100 antiques dealers will convene at the popular **Wendy's New York Armory Antiques Show**, from February 5th through the 9th at the 7th Regiment Armory (Park Ave. at 67th St., 472-1180 or 472-0590). Seventeenth, 18th, and 19th century American, English, French, Oriental, and continental furniture, clocks, accessories, decorative arts, ancient arts, and tribal arts, and more will be on display. This is the place to find items ranging from an antique traveling kit for the groom to perfume bottles for the bride.

Goldmans Treasures (655 Ave. of the Americas at 20th St., 924-4900, 1-800-221-7457) sells "everything beautiful for the home," according to manager Hansi Braudy. Bridal couples can register for furniture, decorative accessories, mirrors, lamps, chandeliers, and a large selection of crystal and china. Goldmans offers discounts on major lines of crystal and china, and flatwear, and is known for exceptional prices and service.

THE BRODEAN STORES &
MARCY BLUM AND ASSOCIATES

Learn the Most from the Best:

Announcing

THE
Bridal Workshop

AN EDUCATIONAL & INFORMATIONAL SEMINAR BY EIGHT OF NEW YORK'S LEADING BRIDAL INDUSTRY PROFESSIONALS, FOLLOWED BY COCKTAILS, TASTINGS, AND CLEVER CONVERSATION.

MARCY BLUM
Wedding Consultant & Event Specialist

TERRY DEROY GRUBER
Grubers Photographers Inc.

TERRY HOLCOMB
Great Performances Catered Events

MARIA McBRIDE
Author, The Perfect Wedding &
Contributing Editor, Bride's Magazine

ANDREW MELLON
The Brodean Stores

JEN STONE & DON KELLY
Stone Kelly Events Florals

SYLVIA WEINSTOCK
Sylvia Weinstock Cakes

DOUG WINTERS
Doug Winters Music

Leave with a complete picture of trends & suggestions, a handy workbook, and the business cards of the most professional and experienced bridal experts in town.

$15.00 PER PERSON

LIMITED SEATING

Wednesday, February 19
6pm to 9:30pm

or

Thursday, February 20
6pm to 9:30pm

New York, Chicago, San Francisco

The Brodean Store
338 Columbus Avenue
New York, NY10023
800-522-7975

A bridesmaid shop that has everything New York has to offer
except the sales tax...

VERA WANG • NICOLE MILLER
WATTERS & WATTERS • JIM HJELM
AND MORE

*Please call for
a personal appointment*

Bride's Best Friends
1 East Palisades Ave, Englewood, NJ
(201) 541-1333

God Is in the DETAILS

STRIKE UP THE BAND

Certainly, the music you select will be a determining factor in the mood and the pace of your reception.

"Dancing and fun makes for good cheer and a great wedding," says maestro **Lester Lanin** (157 W. 57th St., 265-5208), who has been the leader of the band at thousands of wedding receptions. He finds each affair unique, distinguished by the bride, groom, special requests, and audience participation. In addition to the musicians following his baton, Lanin also represents 15 set ensembles that range in size from a single piano player up to a full orchestra.

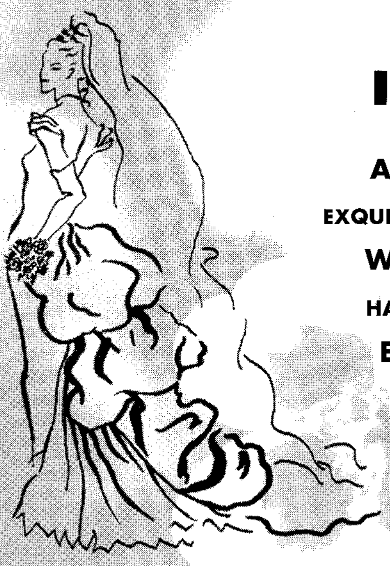
Music makes or breaks a party, says band leader Ken Gross, a Juilliard graduate who has been leading **Ken Gross Orchestras** (1-800-688-4480) for 12 years. His resume of experience runs the gamut: Broadway, symphonic, studio recordings, tours with rock stars, even MTV. His musicians and vocalists all have similar credentials and have helped Gross fill the dance floors at the tri-state area's most successful parties.

Gross says a wedding is a finely choreographed event, one in which the band must read and interact with the crowd, balancing with the activities of the caterer and photographer.

Part psychologist, part detective, Gross visits almost all clients to learn what they want—and don't want—in terms of music and mood.

> *From the fancy engraved invitations, to the ten-tier wedding cake, to the band, it's the details that set one wedding apart from another. Do your homework and ask for references before selecting a band, photographer, caterer, or any other service provider.*

Photos (top and bottom) by John Dolan, (right center) by Terry deRoy Gruber, (left center) by Cyndy Warwick.



A SPECIAL INVITATION.

ALPINE CREATIVE GROUP DESIGNS
EXQUISITE CUSTOM WEDDING INVITATIONS.
WE HAVE THE FINEST SELECTION OF
HANDMADE AND RECYCLED PAPERS.
ENGRAVED PARCHMENT SCROLLS.
HAND PAINTED DESIGNS.
PERSONALIZED VOICE CHIPS.
BY APPOINTMENT ONLY.

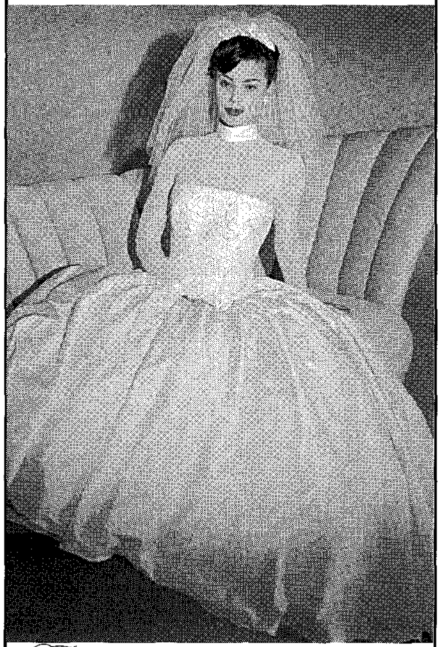
Alpine Creative Group

AS SEEN IN MODERN BRIDE
SHOWCASED ON GOOD MORNING AMERICA

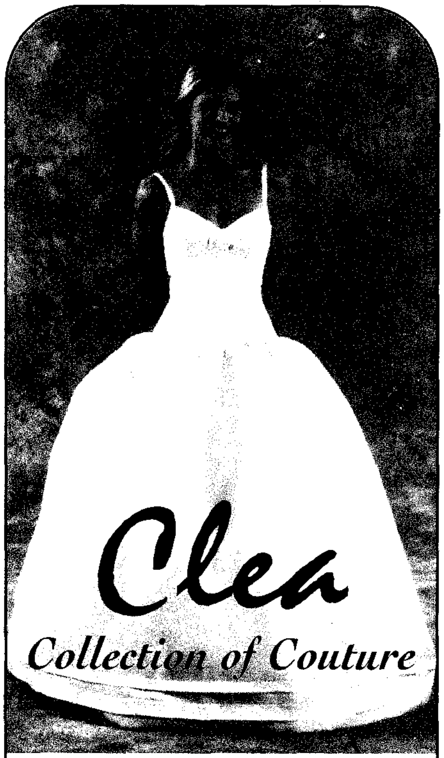
212.213.8280
new york city

800.289.6507
beverly hills

Michelle
OF AUSTRALIA
BRIDAL

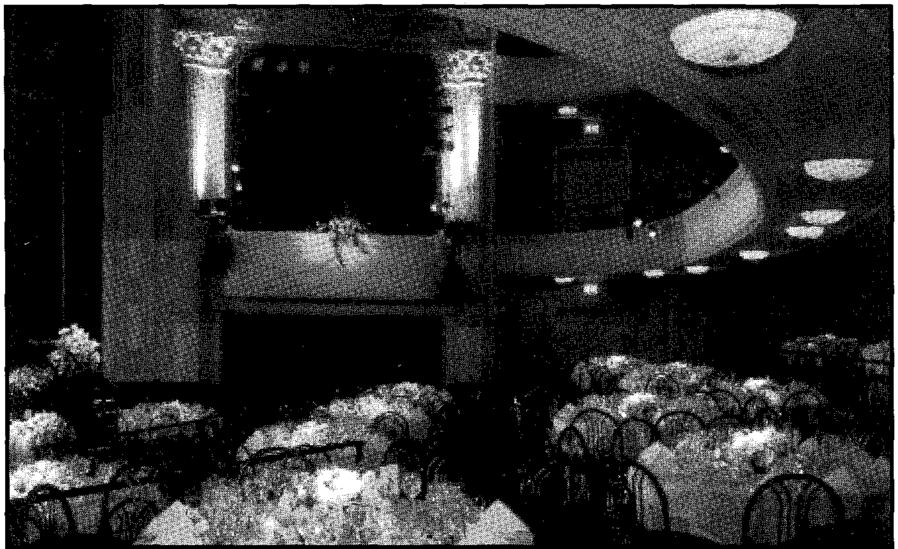


By appointment 212-245-3390
24 West 57th St. Suite 203
New York City



Clea
Collection of Couture

Bridal and Evening Gowns
– Opening Mid February –
by appointment only
(212) 396-4608
960 Madison Ave, 2nd Floor



Your extraordinary day. Our extraordinary setting.

Bring your wedding day dreams to life at the 1903 landmark Hudson Theatre. With the spotlight on your wedding alone. And an entire hotel at your service, including our gourmet banquet chef. With original Tiffany skylights. Balcony boxes. A dazzling stage dance floor. All in one unique setting. For the most memorable day of your life. Call our wedding planner for a visit or more information. **212.789.7570**

HUDSON THEATRE
MILLENNIUM
BROADWAY • NEW YORK
A MEMBER OF THE CDL HOTELS GROUP
44th Street and Broadway
New York, New York

DVVS
FINE JEWELRY IN CHELSEA
366-4888
263A West 19th St.
Between 7th and 8th Ave

CYNTEX NYC
PHOTOGRAPHERS

"we make it fun"

(212) 679-6342

18 East 41 Street, Suite 403
New York, NY 10017

MEMORIES OF A LIFETIME

After the party's over, perhaps the best way to recapture the sentiment of your wedding is with professional photos and videos.

Events Filmworks (310 E. 46th St., Suite 6V, 252-4045) specializes in wedding videos. Director Sean Morrison uses both 16mm film and videotape to create a wedding documentary. "Film is a more beautiful medium," he says. As a cinematographer, he has directed music videos and commercials.

Known for creative approaches, Terry deRoy Gruber (749-2840) and John Dolan (462-2598) are New York photographers who specialize in black and white documentary style photography that doesn't interrupt the flow of a wedding.

Cyndy Warwick's (420-4760) work ranges from editorial to fashion to fine art. Her style appeals to couples who want to commemorate their wedding with classic and cinematic photos. Warwick strives to capture her clients' personalities through timeless photos that are anything but staged. She's covered the celebrity weddings of Lorenzo Lamas and Judy Collins, among others, for *InStyle* magazine.

Similarly, the photographers at **Sarah Merians Photography and Co.** (101 Fifth Ave., 633-0502) take a refreshing, photojournalistic

Photo by Cyndy Warwick.

approach to wedding photography, while ensuring that the bride looks her best through professional make-up sessions. With a staff of 14, a couple can choose a photographer whose style matches their own.

The Fred Marcus Studio (245 W. 72nd St., 873-5588) has been covering top New York weddings for half a century. Celebrity clients include Donald and Marla Trump and Eddie Murphy. The studio mixes photojournalism with portraiture, such as posing a couple atop a double-decker bus. "Select a photographer by viewing the complete coverage of one wedding rather than individual shots of many," says Andy Marcus, the founder's son who now runs the studio, which also provides full video services.

CYNTEX NYC (18 E. 41st St., 679-6342) is a boutique studio, doing most of its wedding shots on location, usually in the hotels and private clubs of New York City. To add glamour to the wedding album, CYNTEX will stop traffic on Fifth Avenue for a night shot. CYNTEX works closely with couples to learn their style, and also offers full video services.

JoVon European International Photography & Video, Inc. (116 Central Park South, 772-6260; 6270 Northern Blvd., Brookville, N.Y., 516-922-3535) is respected for its unique "Renaissance" style of photography that radiates a sense of timelessness. Through natural light, JoVon is able to capture candid expressions on the most important day of a couple's life.

Photo by JoVan International

Bliss!
('blis)
1. Complete happiness.
2. That's what you'll experience when you choose your *Bridal Registry* from the magnificent collection of famous name China, Crystal, Sterling, Decorative Accessories and more...all at Goldmans Savings of 20-60% OFF.*

*REGULAR RETAIL PRICES
GOLDMANS TREASURES
655 6th Ave (at 20th St.) NYC • (212) 924-4900 • Sun. 11-6, Mon.-Thur. 10-9, Fri. 10-3, Closed Sat.

The Skies The Limit . . . For Creating Memories Together
SARAH MERIANS PHOTOGRAPHY & COMPANY
212-633-0502
www.sarahmerians.com

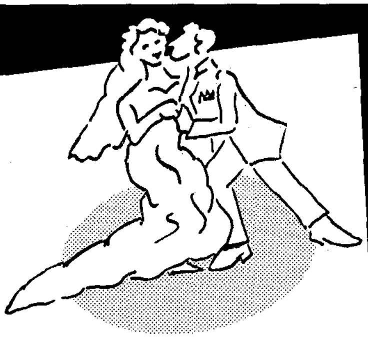
Engagement Rings
An exclusive collection of hand-crafted treasures from over 75 of America's premier goldsmiths.
THE CLAY POT
PARK SLOPE ◆ BROOKLYN

800•989•3579
Catalog available on request.

You Chose Your Love With Care...

Your wedding reception will reflect as much love and care when you host it in the all new Empire Hotel Ballroom. Let our catering experts show you why "Happily Ever After" starts here. Reasonable wedding packages available. Call our catering office at (212) 265-7400.

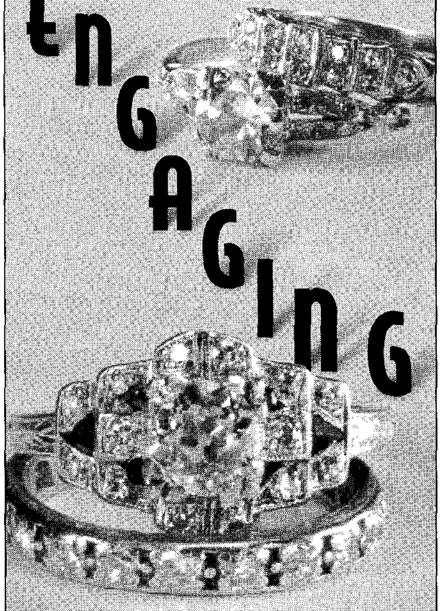
Radisson. Empire Hotel
63rd & Broadway, New York, NY 10023
THE PLACE TO BE.



We Play Straight From Your Heart.

All The Great Dance Music You Love.
Elegant and Fun.

Ken Gross
ORCHESTRAS
1-800-688-4480



ENGAGING

Fine old engagement rings,
wedding bands, furniture,
objets d'art and jewelry at fine prices.

STARDUST ANTIQUES
38 Gramercy Park (21st Street)
212.677.2590

YOU'RE INVITED

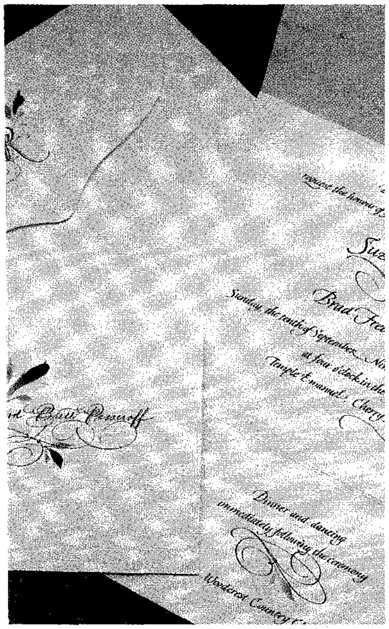
The trend of going traditional—but with an idiosyncratic twist—manifests itself in wedding invitations, says Laura Leigh of **Alpine Creative Group** (28 W. 27th St., 213-8280). A classic ecru invitation is the current favorite—but in a 6x6 square rather than a 5x7 rectangle, with flowers woven into the paper, and with light-colored ink matching the flowers for spring invitations and hunter or cranberry for a cool weather wedding.

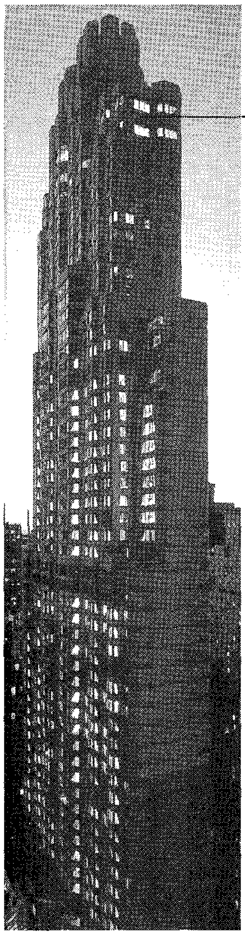
"They seem to like just a touch of something exotic or imported to go with this standard ecru classic," says Laura. Ribbons or dried flowers, as well as rounded corners or beveled edges, are also in vogue. Alpine works with clients by appointment only.

Rae Michaels, Ltd. (521 Madison Ave., 688-2256) is an island of calm in which founder and president Rachel Yohai presents her clients with a broad range of elegantly engraved invitations. Her selection will satisfy the traditionally minded as well as those seeking creative flair. Yohai helps her clients select a style that captures their personalities. Mindful of young couples' hectic schedules, she services clients by appointment only.

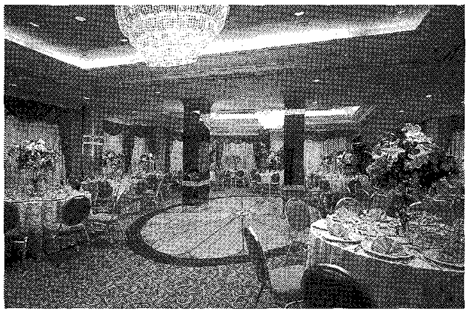
Photo by Andy Marcus.

Make a great first impression and express yourself with customized invitations. Samples from Alpine Creative Group (above) and Rae Michaels, Ltd. (below), illustrate just how far invitations have evolved throughout the years.





UP HERE, EVERY MATCH IS A MATCH MADE IN HEAVEN.



The Penthouse Wedding at the RIHGA Royal.

At fifty-three stories, with panoramic views of Manhattan and award-winning cuisine by Executive Chef John A. Halligan, you won't be the only ones walking on air – your guests will be too.

Please call (212) 468-8777 for a personal appointment.

Kosher catering is available.

151 West 54th Street, New York, New York 10019

RIHGA ROYAL HOTEL
NEW YORK

Before the wedding

Let us sell you the gown of your dreams at a fraction of the original cost.

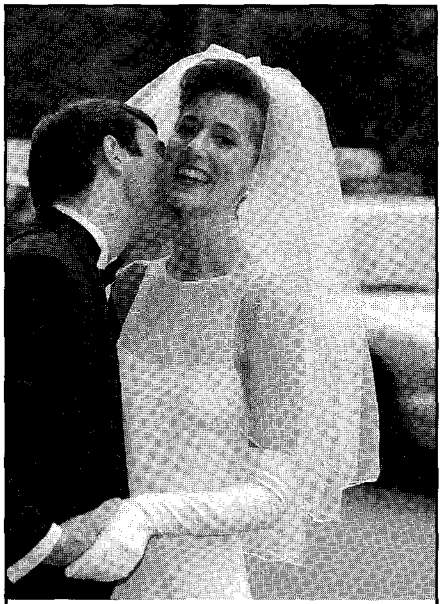
After the wedding

Let us resell your gown and put money back in your pocket. Please call for details.

Michael's

The Consignment Shop for Women

1041 Madison Avenue
between 79th & 80th Streets
212•737•7273



JoVon Studio—one of New York's finest photographers—noted for its unique "Renaissance," natural, and candid photography.

JoVon
PHOTOGRAPHY

516•922•3535 212•772•6260

You
Were
Promised
The
Moon
So
Celebrate
A little
Closer
To it.

Dance
with stars
as
your
backdrop
amongst a
skyline of
dreams.

Feel the
Hyatt touch.

U.N. PLAZA
NEW YORK
A PARK HYATT HOTEL

Above it all.

A PARK HYATT HOTEL, 44TH STREET AT FIRST AVENUE, NEW YORK, NY.
CALL OUR CATERING DIRECTOR 212 702-5004

LESTER
LANIN
ORCHESTRAS

America's Leading
Wedding Specialists

Played at the receptions of Prince Charles and Princess Diana, the daughters of Mr. and Mrs. Richard Marriott and Billy Joel and Christie Brinkley.

Lester Lanin was
inducted into the
Big Band Hall of Fame
February 1993

Our prices are
surprisingly affordable.
Please call for details.
(212) 265-5208
157 West 57th Street
New York, NY 10019

WINTER
SALE
MEN'S WEAR
FROM ITALY
Missoni, Marol, Brioni, Bizzarro, Antonio Baldan, Principe, Pancaldi, San Remo, Fabio Inghirami, And...

SUITS, 36-42S, 36-48R, 40-50L
Was 695.-1595. Now 245.-450.

MISSONI, Dble. Br., Navy/Gray, Merino Wool
Was 1495. Now 450.

PRINCIPE, Marino Wool, Black Tuxedo
Was 1095. Now 395.

Merino Wool or 100% Cashemere Overcoats
Was 795.-1795. Now 295.-795

PRINCIPE, Super 100, Merino Wool Suits
Was 875. Now 325.

SAN REMO 100 Merino Wool Jacket
Was 595.-895. Now 150.-295.

BRIONI, Silk Ties or Tie Sets
Was 110.-250. Now 55.-85.

Z.TOURZANI
245 East 60th St. 212 750-6200
MON - SAT 10AM - 8PM
SUNDAYS 12 - 6PM

WITH THIS RING

Nothing is quite as precious as the rings that symbolize the bond between man and woman.

At **DVVS** (263A W. 19th St., 366-4888) co-owners Evans Siskel and James Corry have their own line of jewelry and will custom-design rings as well. The store also features four other designers: Nathan Levy, Etienne Perret, Elyse Fradkin, and William Lowe.

"Couples come in with their own vision and we work closely with them," says Siskel. Often it's a matter of modifying an existing design. But couples can also describe what they envision and Corry will sketch a piece which designers then execute in wax before moving on to precious metals and stones. Prices can range from $125 for a simple pair of diamond earrings up into the thousands.

The Clay Pot (162 Seventh Ave., Park Slope, Brooklyn, 718-788-6564) is a gallery of American crafts, says president Bob Silberberg. Originally a ceramics studio, the Clay Pot first represented artists from around the country and then turned its focus to the wedding market. It has more than 100 jewelers designing contemporary rings, with 700 designs on display.

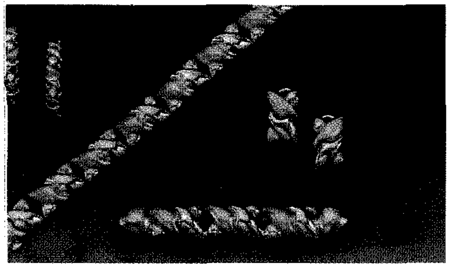
"All the rings are pretty unique," says Silberberg, "and most people who come in here tend to like the notion of something being made for them." Designs can be customized, with couples choosing the type of gold or personalizing other elements of the design. Prices for gold rings start at a few hundred dollars.

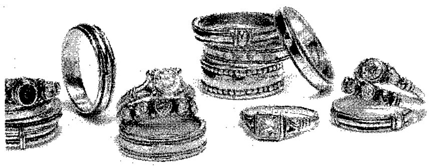
Photo (top left) by Cyndy Warwick.

At **Wedding Rings Originals** (691 Lexington Ave. at 57th St., 751-3940) owner Mel Krumholtz displays over 1300 styles, and can adapt or create a ring to suit the individual. In both engagement rings and wedding bands, the hot news is platinum. "We're seeing platinum, in combination with other metals—say palladium or 18 karat yellow gold—to create rings of great interest," says Krumholtz. "The contrast between colors and different finishes makes for some truly unusual new designs." Krumholtz also shows wedding bands that recreate the intricate open work and deep relief carving of Victorian pieces, using the techniques of a century ago. These are not rings that you will find at the mall; these are heirlooms to pass on to your grandchildren.

Stardust Antiques (38 Gramercy Park, 677-2590) specializes in antique wedding bands and diamond engagement rings. Many are one-of-a-kind Victorian, turn-of-the-century, and Art Deco styles set in platinum, 14k, and 18k gold. The store also sells wonderful vintage furniture and antiques—perfect wedding gifts.

Symbols of love: a selection by DVVS (top), The Clay Pot (center), and Wedding Ring Originals (bottom).





THE HEIGHT OF ELEGANCE

The Equitable Tower, with its collection of impeccably appointed spaces and spectacular skyline views, is available for your elegant wedding or other special event.
No other New York City location offers the elegance, atmosphere, and beauty of the Tower's four star locations.

For further details or assistance in planning your wedding, please contact Equitable Special Events
212-554-2833.

THE EQUITABLE TOWER
787 Seventh Avenue
New York, NY 10019

Lorenzo Lamas and Shauna Sand
as seen in "In Style"

CW

Cyndy Warwick
Wedding Photography
212.420.4760

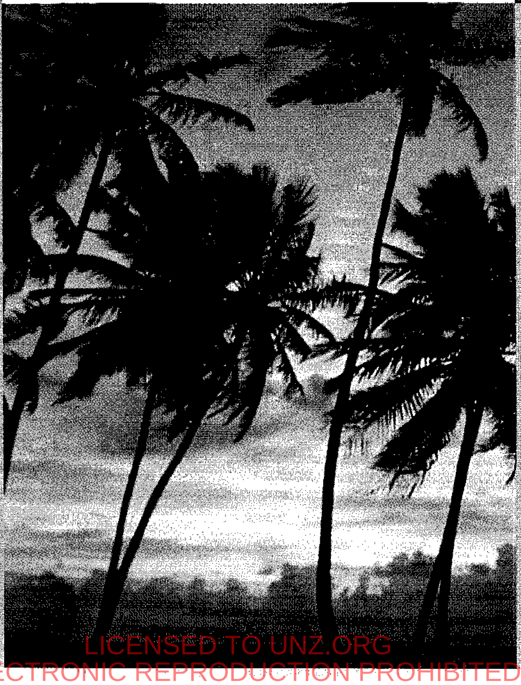
PALAIS DE GLACE
Champs Elysées
Jules Chéret 1893

ANTIQUE POSTERS
280 COLUMBUS AVE. AT 73 ST. NYC 10023
212-362-1770 DAILY 11-7 SUN 12-6
FINE CONSERVATION FRAMING

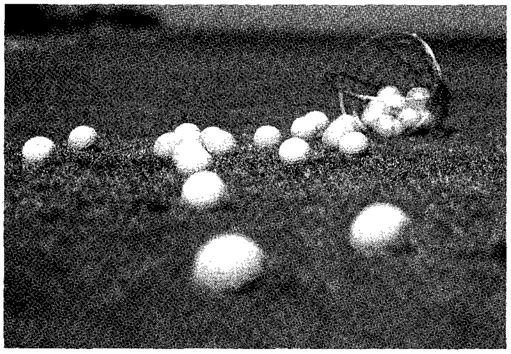
HONEYMOONS

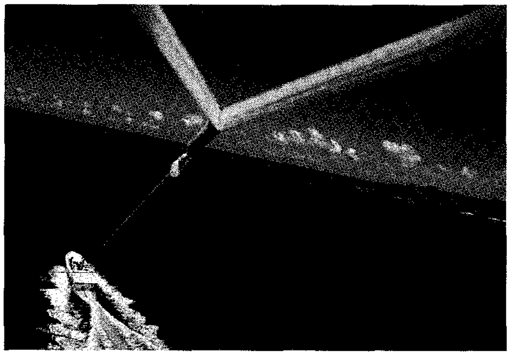
Jamaica Bermuda

BY MITCH KAPLAN



Playtime





EVEN IF YOU DON'T DO IT ALL, IT'S NICE TO KNOW IT'S ALL HERE.

JAMAICA

Come to Jamaica and feel all right. *Call your Travel Agent or 1-800-JAMAICA* *www.jamaicatravel.com*

©1997 Jamaica Tourist Board

ELECTRONIC REPRODUCTION PROHIBITED

TAVERN ON THE GREEN

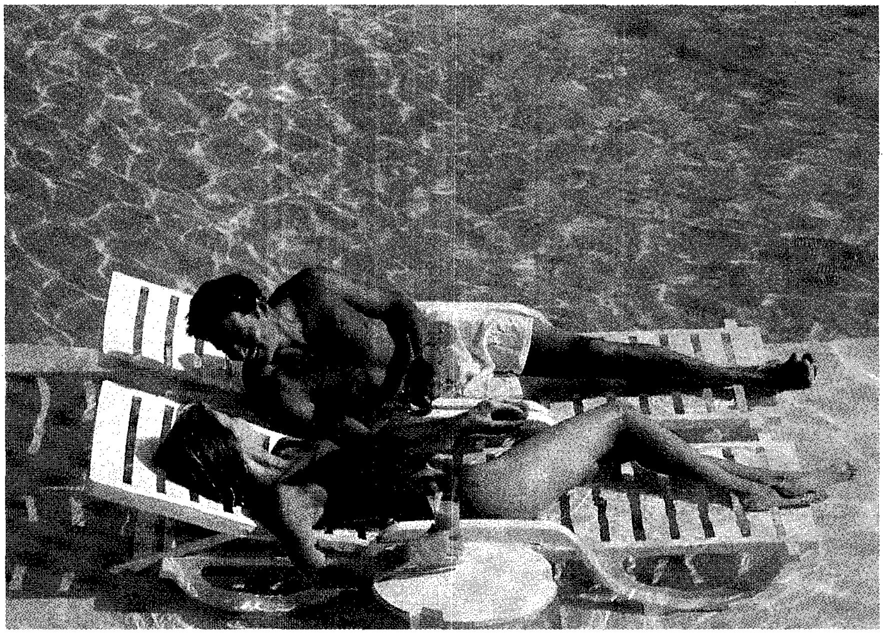
The Gardens
The Lights
The Dazzle
The Food

"Chef Patrick Clark has ignited a revolution in the kitchen... a chorus of flavor"

- GAEL GREENE -

Call Susan Palmarini
to arrange the
wedding of your dreams.
(212) 873-4111

Tavern on the Green
Central Park
at West 67th Street
New York, N.Y.



The party's over. So is the stress, the endless to-do lists, the last-minute arrangements, and the delicate interpersonal politics. A wedding is a wonderful thing. But face it, you have to satisfy a lot of people, and often the tension can be cut with a knife. No wonder the honeymoon was invented. After the Big Event, newlyweds need a getaway.

A honeymoon is another world, a very special time. Romantic? Yes. But also exciting, invigorating, exhilarating, and just plain fun. It should reflect who you are and what you like to do best. Shoot for the moon—this should be the best of all possible worlds. Is there a place that will let you capture that elusive ideal? Sure there is. How about . . .

JAMAICA

Rich. Vibrant. Sumptuous. Lush. These are the adjectives for Jamaica. "By far the most beautiful island in the Caribbean," according to one well-seasoned travel writer. An island whose physical beauty spans the realm from sapphire seas, to white beaches, to emerald forests, to majestic mountains, to sparkling azure waterfalls. An island whose diverse people reflect Portuguese, African, Spanish, Syrian, Scottish, and French roots—among others. An island where small towns and a vivacious city offer quaint treasures and clamorous marketplaces, local folk art, and internationally renowned music makers. An island ripe with exotic fruits and foods that tantalize the palate. A place with a hot reggae beat and cool contemplative hideaways.

This is no secluded isle of quietude. Some 2.5 million people live here. The largest city, Kingston, is home to more than 800,000. The island covers nearly 4,500 square miles, holds some 120 rivers, and reaches from sea level to 7,400 feet. But it's the size—population and geographic—that creates the vibrancy and the charm. Jamaica broils with energy and creativity.

Start in Kingston. You'll find timeless art treasures and contemporary artists' icons. The National Gallery displays Edna Manley and Kapo. The Bob Marley Museum presents enough memorabilia from the father of reggae to satisfy any fan. Performances by the National Dance Theater and the Jamaica Folk Singers will enchant you. The city's streets bustle with handcart merchants, called "higglers," and dazzling street performers. And, way down in Spanish Town, you'll find the remnants of the civilization of the original inhabitants, the long-vanished Arawak Indians.

Montego Bay is Jamaica's second largest population center. Just sidestep those street hustlers and trinket vendors on your way to the historic sites and beaches. Captured runaway slaves were held in The Cage, an imposing stone structure, and Fort Frederick

Photo by Peter Martin Associates.

> *Whether your plan is to relax on the beach or play nine holes on the green, there's nothing more soothing to newlyweds than the calm of a tropical island hideaway. Jamaica and Bermuda are two popular honeymoon destinations.*

represents state-of-the-art 16th century fortress-making. Stop in at Rose Hall. That was owned by Annie Palmer, known in the early 1800s as the "White Witch." Legend says she killed many a lover and husband. Her palatial house is now reputedly inhabited by a ghost and . . . well, the guides will tell you the whole story.

Montego Bay beaches are famous. Folks used to think the waters at Doctor's Cave Beach were curative. From Cornwall Beach, known for its beach parties, you can explore the Underwater Marine Park. From quiet Damali Beach, you can view coral reefs in a glass-bottomed boat.

Move higher, into the Don Figuero Mountains and the town of Mandevelle. There's a British feel, and a cool, crisp, mountain-town sensibility. Outside Port Antonio stand the Blue Mountains, home of internationally acclaimed Blue Mountain Coffee. Explore walking trails that follow the Rio Grande River and cut through banana plantations. Board a bamboo raft on the Rio Grande, and then hike to Scatter Water Falls. Or raft to a phosphorescent cave in the mountains outside Falmouth. Visit Crystal Springs, a preserve that harbors 15,000 varieties of plants and an overwhelming orchid collection. At Ocho Rios, the mountains come to the sea. You can ride through a fern forest on Fern Gully, a roller coaster road in an old river bed—after you've seen Dunn's River Falls drop a full 600 feet into storybook freshwater pools.

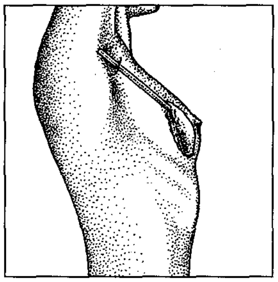
Exotic stuff, yes? Exotic food, too. Sure, you can eat Continental, but you ought to eat Jamaican—Jamaican Jerk (that means hot and spicy) Chicken, fish with festival bread and, for a honeymoon desert, the aptly named matrimony fruit salad.

Gynecomastia.
Male Breast Reduction.

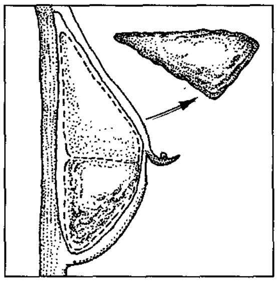
Gynecomastia refers to a condition where the male breast becomes enlarged. As many as one of three males are affected by this embarrassing problem. Gynecomastia develops from a variety of causes, but most often it is just an increase of fatty or glandular tissue due to a subtle imbalance of hormonal metabolism.

If this condition is a source of embarrassment for you, surgical correction is usually the treatment. Whether you have an accumulation of fatty tissue only, or if it's combined with glandular tissue, cosmetic surgery can give you excellent results. Many times restoring your confidence to participate in summer sports and activities.

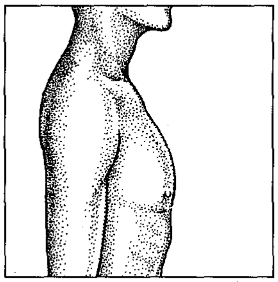
If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule an appointment for a complimentary consultation.



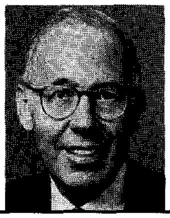
For a man with an excess accumulation of fatty tissue in the breast area, only liposuction is needed. A special instrument is inserted through a small incision into the fat layer, suction is applied and the fat is removed.



A different procedure is used when glandular tissue causes the overdeveloped contour. The unnecessary tissue is removed in sections through a small one-inch incision around the nipple-areolar complex.



The results are excellent. The undesirable contour is removed, restoring the normal male breast shape.



James J. Reardon MD
737 Park Avenue
New York, NY 10021

James J. Reardon M.D.

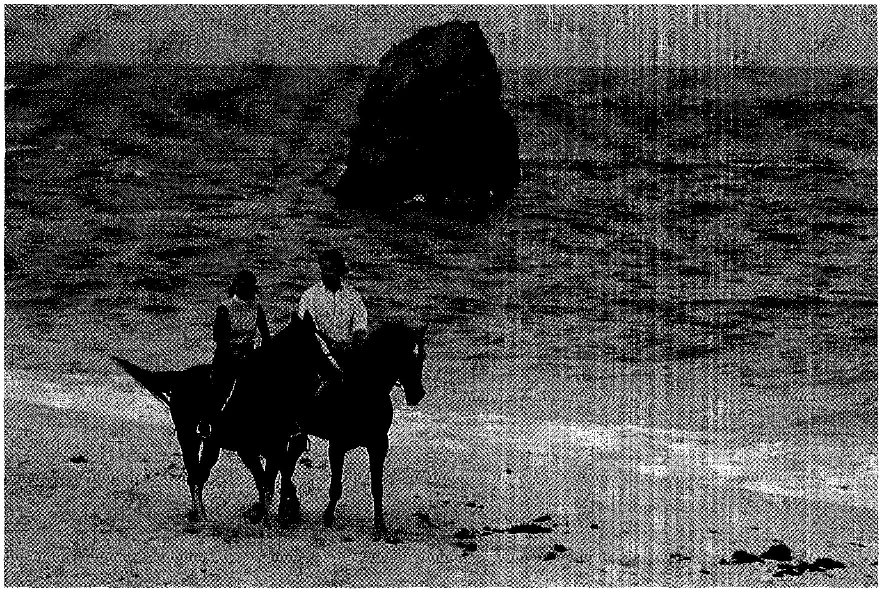
DELIGHTFUL, DELICIOUS, D'ANGELO

Happy Valentine's Day

A Romantic Dining Excursion
Champagne on us

Between hugs and kisses, order what you like

• SMOKERS ROOM• D'ANGELO • Private Party Room•
242 West 56th St. (Bet. B'way & 8th Ave) • RESV: CALL-(212) 307-0700



BERMUDA

Bermuda boasts a long English heritage and sensibility. Look around. You'll find cricket matches, afternoon tea, Brit-style pubs, and pomp-and-circumstance parades featuring white-gloved redcoats. Before the British arrived at this enchanting site just 650 miles off the North Carolina coast, the place was called "The Isle of Devils." Seems that its surrounding reefs damaged and sank many a Spanish galleon. Indeed, the British themselves arrived by accident. A 1609 storm shipwrecked Admiral Sir George Somers and his crew, leaving them to founder in Bermuda. Poor guys.

Today, nobody arrives in Bermuda by accident. They're lured here by pink-sand beaches, swimming spots set in romantic grottos, and looking-glass clear water. Bermudians conspire to preserve their island's charms by enforcing architectural codes to assure pleasant and practical surroundings. Their gaily colored pastel homes are built with unique whitewashed and stepped rooflines that reflect the sun's heat and help collect rainwater for drinking. High-rise hotels are conspicuously absent. Low-rise hideaways are plentifully present.

> *For many newlyweds, the honeymoon is the first time to relax and re-connect with one another. No phones, faxes, or wedding planners—paradise!*

THE BOATHOUSE
IN CENTRAL PARK

CATERING RESTAURANT

Accommodating 30 - 1500 • Glatt Catering Available
Authentic Venetian Gondola • Trolley Service
Please Call 212 988-0575

Imagine...
with Culinary Excellence
Coming Soon

American Park
AT THE BATTERY

Bookings Now Accepted for June 1, 1997 Onward.
Accommodating 50-1200
For More Information Please Call 212 517-2233

Speaking of hideaways, try going underground. Bermuda sits over one of the world's greatest concentration of limestone caves. In 1623, Captain John Smith called them "vary strange, darke, and cumbersome caves." No advanced spelunking skills necessary. Crystal Caves and Leamington Caves both offer well-lit walkways that reveal the startling, naturally Gothic visual sights that inspired the settings of The Tempest and Fraggle Rock.

No doubt you'll spend many happy, lazy hours lolling on the sandy beaches. But, you could ride them. Horseback rides cover north and south Bermuda shoreline trails. Other touring options? Rent a bike and sightsee at a civilized pace. Try parasailing for a bird's eye view. Or, take a taxi tour. Not to worry—these aren't New York hacks. They're friendly, loquacious, and eager to share the local lore and special spots.

Of course, Bermuda offers the complete range of on- and in-water experiences—sailing, windsurfing, motor boating, or water skiing. Scuba among 15th century wrecks (even non-swimmers can "dive" by taking a "helmet diving" excursion), or snorkel along enthralling reefs. But on land, Bermuda is a golfer's Shangri-la. You'll find no fewer than—count 'em!—seven championship 18-hole courses and another nine-holer here, each with more unbelievable panoramic views and more idiosyncratic challenges than the last.

A stroll on the fairway should be matched with a stroll through Hamilton, the capital city. Sightseeing highlights include the Gothic Cathedral of the Most Holy Trinity, the Italianate-style Sessions House, and the Bermuda Maritime Museum. The warehouses at the Royal Naval Dockyard have been transformed into exciting boutique and gallery shopping—and eating, too, at atmospheric eating establishments like the Frog and Onion Pub. On Bermuda, fast food takes on a different meaning. Places like Dinty's Lunch Wagon and The New Checkmate in Hamilton, or Fat Man's Cafe in Devonshire, serve local specialties—fish cakes, chowder, beef pies, and even curried goat and rice and peas. C'mon, take a chance. You'll get back to burgers soon enough.

Well, you've played all day, why not go all night? Jazz is the scene at Jazz Club 21. Places like The Oasis feature DJs, dancing and, if you're up to it, karaoke. Remember that recommended taxi tour? Bet your cabbie can take you to the hot night spots.

Go for it.

Horseback riding, snorkeling, sunbathing, club hopping—whatever your pleasure, use your honeymoon to do something you love.

Photos this spread by Bermuda Department of Tourism.

MARRY
UNHARRIED

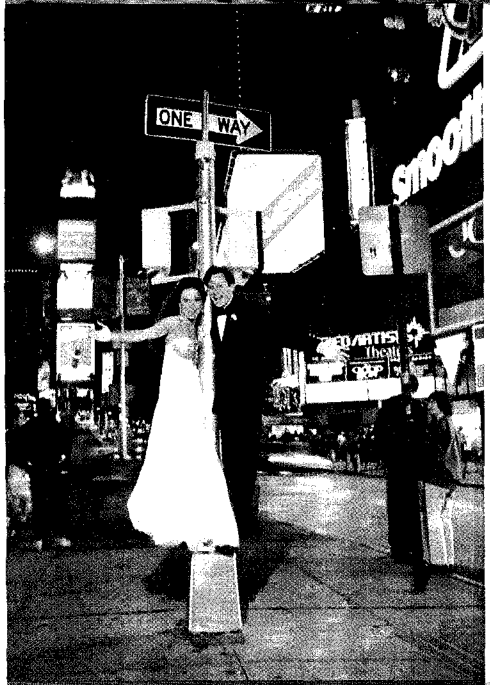
Vow to celebrate this most important of life's landmarks in a setting of elegance and style.

Your wedding rehearsal, ceremony, reception or honeymoon deserves our attention to each exquisite memory.

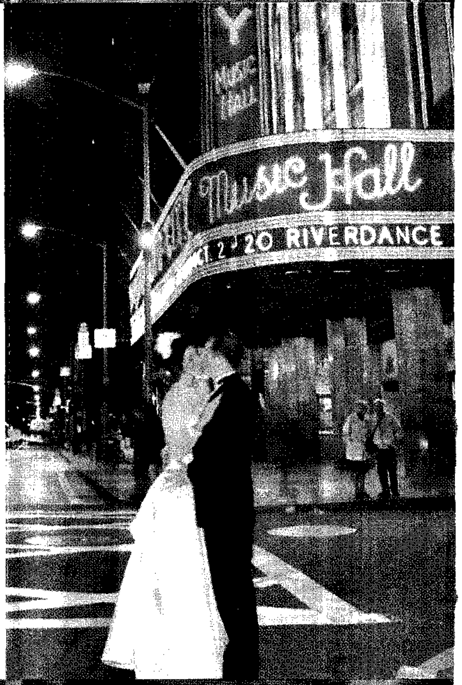
You and your guests will long remember the warmth, graciousness and ease of your special day at...

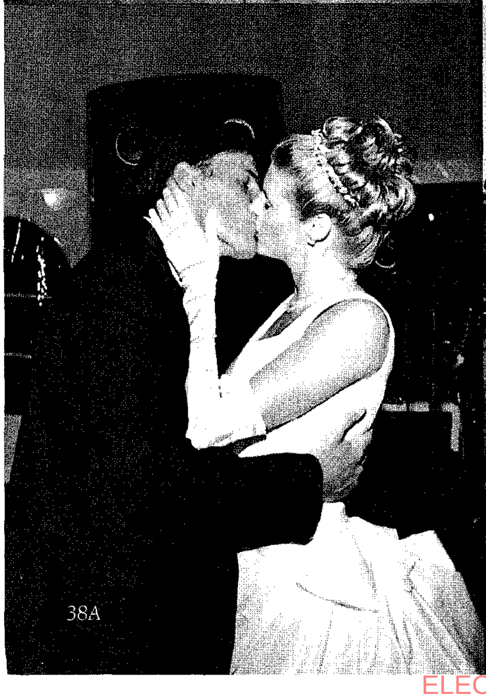
Wedding
YOUR ^ PLACE
IN THE COUNTRY

NORWICH INN & SPA
Norwich, Connecticut
1-800-ASK-4-SPA ext. 9400


ONE WAY
Smooth

The City Wedding
& Honeymoon Guide
DIRECTORY


Music Hall
RIVERDANCE



SPECTACULAR SITES

What New Yorkers consider a traditional wedding can vary dramatically—from a Chinese ceremony in which the couple kneels before their elders—to a candlelit Mass in St. Patrick's Cathedral. But when it comes to the reception, there's one thing they all want: a great party.

"These are people in their late 20s or early 30s," says Marcy Blum, president of **Marcy Blum Associates**, a weddings and special events company (688-3057). "They want the ceremony to have a definite sense of spirituality and the reception to be a fabulous party."

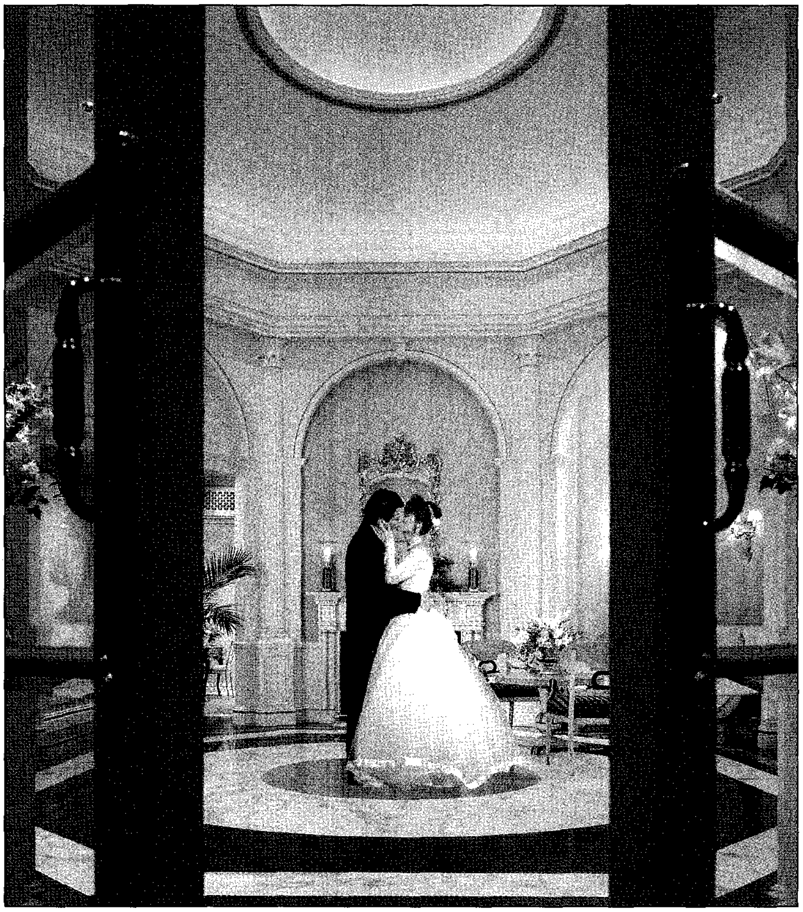
Fortunately for them, they are getting married in a party town full of incredible spaces, says Blum. Among her current favorites are industrial photography studios in the West Village that can easily be transformed into Versailles or some more funky scene, according to the couple's style.

At the same time, she says, "hotels maintain their popularity. They have the function areas and staff experienced in staging special events."

For those looking for one of New York's inimitable spaces, **Paint the Town Red** (677-3173), which plans and coordinates special events, also operates a location-finding and vendor-referral service. Its database includes private clubs, mansions, lofts, museums, penthouses, landmark spaces, and more. The lists may be generated according to price, location, capacity, and other criteria. Vendor listings include lighting and staging companies, chair and tent rental firms, valet parking facilities, bands, and florists.

The Manhattan wedding—perfect for diverse personalities. Couples may choose from top hotels, unique outdoor venues, intimate restaurants, and more. With so many spectacular locations available, the hardest decision a couple has to make is where to hold their celebration.

Photos (clockwise from left) by Andy Marcus (1), Sarah Merians (2, 4, 6, 8), Terry deRoy Gruber (3), and Cyndy Warwick (7).



Enter...
your dreams will follow.

For your reception, nothing can match the enchanting beauty of The Fountainhead. This elegant facility has been transformed by a $5 million renovation into Westchester's most impressive setting for your event. The dramatic one-hundred-foot vaulted glass atrium with a sparkling waterfall and our magnificent grand ballroom are only the beginning.

Make your dreams become a reality. We invite you to see for yourself...we're closer than you think.

The Fountainhead
55 Quaker Ridge Road, New Rochelle, NY (914) 235-4400

Romance The Night Away!

Plan Your Valentine Eve

Friday, February 14th"

Rehearsal Dinner
or
Wedding
at

FRESCO

by Scotto®

MODERN TUSCAN CUISINE

34 East 52nd Street
212-935-3434
Only 4 Blocks from Radio City

We Will Make It Special

I'M A BANKER. HOW ARE THE STEAKS?
TWO ABOVE PRIME.

If living well is the best revenge, why not start right here?

CHARLTON'S

922 Third Avenue
Reservations 688-4646

HOTELS & INNS

The Pembroke Room at The Lowell

THE GARDEN CITY HOTEL
45 Seventh St.
Garden City, NY
516-747-3000

Forty minutes from midtown, Long Island's only Four-Diamond, Four-Star hotel is a taste of European elegance close to home. The main ballroom area includes the Grand Ballroom, Grand Salon, and Rotunda with hand-painted murals; there are also two smaller ballrooms. The banquet staff provides customized, professional attention to all of its clients. A new disco with state-of-the-art sound and lighting is available for partying into the wee hours. Rooms: 280. Rates: $185-$1,500. Capacity: 800 (500 sit-down). Per person: from $165. Facilities: The Polo Grill and The Dallenger Bar & Restaurant. Contact: Joseph Borbély.

THE LOWELL
28 E. 63rd St.
838-1400

The Lowell combines the atmosphere of a genteel European retreat with the warmth and familiarity of a private home. Fine antiques, 19th century prints, and Chinese porcelains surround guests at this 1927 urban landmark hideaway. Wood-burning fireplaces and terraced garden suites further indulge newlyweds. The Pembroke Room is a premier wedding party space, resembling an English tearoom and accommodating 75 for cocktails and 40 for dinner. The Lowell, Garden, and Hollywood suites also are available for private functions. Rooms: 65. Rates: $295-$1,655. Per person: from $200. Facilities: The Post House Restaurant. Contact: Natascha Seifritz-Donlon.

THE MARK
Madison Ave. at 77th St.
744-4300

This elegant boutique hotel is noted for its outstanding service and tasteful ambience. Decorated in neoclassical style, the Mark's second floor is devoted to function space and may be subdivided into separate reception and dinner-dance areas. Its townhouse-styled banquet rooms are dramatic and appealing. The hotel offers a wedding package ($180 per person) that includes food, beverages, tax, gratuities, and a bridal suite. Rooms:

180. Rates: $330 to $2,400. Capacity: 300 (160 sit-down). Per person: from $180. Facilities: Mark's Restaurant and Bar. Contact: catering office.

MILLENNIUM BROADWAY
145 W. 44th St.
768-4400

The meticulously restored turn-of-the-century Hudson Theatre at the Millennium Broadway, and its Tiffany glass skylights set the stage for a dramatic wedding celebration. Create that special environment for your guests with architectural and pinspot lighting of each table. Dance the night away on a grand Broadway stage. Orchestra seats are removable for a variety of dining arrangements. Everything is here for a spectacular opening to the bridal couple's life together. Rooms: 627. Rates: $235-$1,400. Capacity: 500 reception, (250 sit-down). Price per person: from $150. Other facilities: Gallery 8, Club Dining Rooms, Restaurant Charlotte. Contact: Carolyn Altieri.

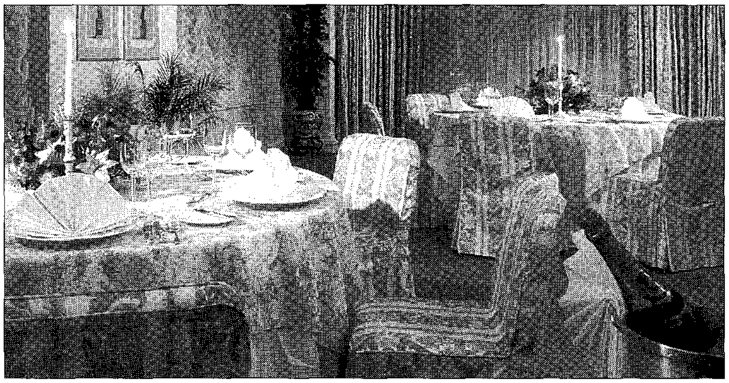
THE NORWICH INN & SPA
607 W. Thames St.
Norwich, CT
860-886-2401, 1-800-ASK-4-SPA

An historic New England country inn/resort, The Norwich Inn & Spa is a charming setting for any wedding reception or honeymoon. Three banquet rooms, all with fireplaces and natural lighting, can accommodate from 10 to 175 guests. Manicured grounds, rock gardens, natural spring-fed ponds, and breathtaking scenery provide a magnificent backdrop for wedding pictures. Before the wedding, shed the stress of planning and look your best by enjoying a massage, facial, and all the pampering offered by this world-renowned spa. Award-winning traditional cuisine and attention to detail make for a memorable occasion. Rooms: 100. Rates: $115-$245. Per person: $78-99 for wedding packages. Facilities: Prince of Wales Restaurant. Contact: Shauna Pangilinan.

THE PENINSULA NEW YORK
700 Fifth Ave. at 55th St.
903-3923

The ideal setting for a memorable wedding celebration. Options range from the elegance of graciously appointed function rooms for parties, to the sophistication of the Adrienne restaurant with its large bay windows overlooking Fifth Avenue. The open-air Pen-Top Terrace, with its breathtaking views of the city skyline, provides yet another unique setting. Executive chef

More than you've ever dreamed of.
For less than you've ever imagined.



You've dreamed of the perfect setting for your affair. The Upper East Side, of course. A place where elegance isn't ordinary. And exclusiveness is unpretentious. A place where guests have individual menus prepared with the attentiveness of the finest restaurant. And served in an unobtrusive manner. A place that feels a lot more expensive than it really is. A place that's called The Mark.

Contact our Catering Department at 212-744-4300 for an appointment.

THE MARK
NEW YORK

Madison Avenue at East 77th Street, New York. Call 212-744-4300 or 1-800-THE MARK

When was the last time you watched a creative, exciting wedding video?

Call For Our Sample Tape

Events Filmworks
212 252 4045 evfw@aol.com

MORAN'S
RESTAURANT

Charming Country Setting in Manhattan

FABULOUS Parties, Weddings and Corporate Events

146 Tenth Avenue
at Nineteenth Street
New York, NY 10011
212.627.3032

The Millennium Broadway

John Rees ensures that the wedding reception is a memorable culinary experience. Wedding packages include a complimentary bridal suite and his-and-her treatments at the Peninsula Spa. Capacity: 120. Per person: $175 and up. Rooms: 242. Hotel room rates: from $365. Contact: Zack Zahran.

THE RADISSON EMPIRE HOTEL
44 W. 63rd St.
265-7400

Across from Lincoln Center and steps from Central Park, The Radisson Empire Hotel reaches back to the past, with its 17th-century Renaissance-style setting, and a grand staircase leading to a unique space. Its gallery welcomes guests into a trompe l'oeil scene depicting Swan Lake. The Grand Ballroom features elegant beige moiré wall coverings, 14-foot windows, and 17-foot ceilings with crystal chandeliers. Adjacent is the Degas Room, gracefully adorned with reproductions of Degas' ballet series. Located on the same level, The West 63rd Street Steakhouse (246-6363), offers a winning combination of plush suede walls and dark wood paneling—ideal for an elaborate event. Rooms: 375. Wedding Rates: $150-$260 low season; $160-$270 high season. Capacity: 350 reception style (180 sit-down). Per person: from $100. Contact: Karin Burroughs or Nancy Barkoff, 373-4400.

The Radisson Empire Hotel

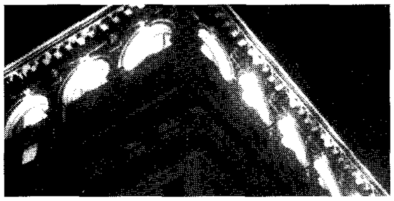
The Lowell
NEW YORK

Nestled in a serene setting on the second floor, The Lowell's Pembroke Room is identified only by discreet letters etched on the frosted glass and mahogany doors. Ideal for breakfast, weekend brunch, afternoon tea, wedding receptions, or social affairs.

28 East Sixty-Third Street
(between Park and Madison avenues)
New York, New York 10021-8088
212-838-1400

Weekend Packages Available

Preferred Hotels & Resorts Worldwide



Ten signature windows frame ten breathtaking panoramas of New York.

Reception Room: Many say, "I'd like to live here!". Avenue Mag said "Latest 'in' Space".

Ballroom: Dining tables and large dance floor for 75 to 250, surrounded by the city.

MANHATTAN PENTHOUSE
on Fifth Avenue
212-627-8838 by Appointment

THE RIGHA ROYAL HOTEL
151 W. 54th St.
307-5000

The dazzling RIGHA Royal evokes the romantic spirit of the Art Deco era of the 1920s. The French Moderne Gershwin and Majestic Penthouses invite you to savor breathtaking views of Central Park, the Hudson River, and the city, more than 50 floors below. Posh surroundings feature alabaster chandeliers, rare antiques, and rich murals, complemented by a subtle salmon, taupe, and ruby color scheme. The award-winning Halcyon Restaurant caters all affairs. The RIGHA has 10 banquet and meeting rooms. Rates: $350-$2,800. Capacity: 350 cocktail reception (130 sit-down). Per person: from $125. Facilities: Halcyon Restaurant. Contact: Bryan Kalman, 468-8710.

THE RITZ-CARLTON, NEW YORK
112 Central Park South
757-1900

The Five-Diamond Ritz-Carlton, New York, has added doors separating Fantino from The Lobby Lounge, making the award-winning restaurant available for weddings. The restaurant's grand European décor is complemented by two working fireplaces. The Ritz-Carlton, New York, has several spaces ideal for small weddings, many with picture windows or balconies overlooking Central Park. Rooms: 214. Rates: $325-$4,000 (group rates available). Capacity: 125 (85 sit-down). Per person: From $65; $170 for inclusive wedding packages. Facilities: Fantino, The Club, The Park Suites. Contact: catering department.

UN PLAZA PARK HYATT
One United Nations Plaza
44th St. at First Ave.
758-1234

The UN Plaza Park Hyatt, adorned by rare textiles from the many countries of the UN, epitomizes this international spirit. Located directly across the street from the interfaith UN Chapel and the UN Gardens, the scene of many ceremonies and photo opportunities, the pretty banquet rooms on the 28th and 29th floors offer views of the Manhattan skyline and East River. With any celebration costing $4,000 or more, the newlyweds receive a complimentary suite on their wedding night. Rooms: 427. Rates: $225-$330. Capacity: 200 (130 sit-down). Per person: from $115, including tax and gratuity. Facilities: Javier Pérez de Cuéllar Suite, The Ballroom, Trygve Lie Suite. Contact: June Martinez, 702-5004.

The Ritz Carlton, New York

Mobil Travel Guide

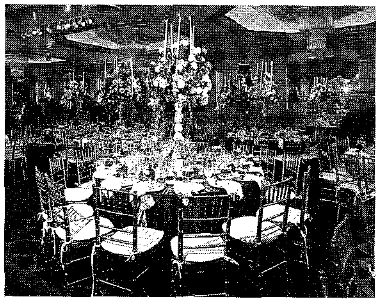
You gave her life.
She gave you pride and joy.
Now it's time to give her away.
Show how much you love her.

Elegant ambiance. World-class cuisine. Impeccable service. For any social or corporate affair, Long Island's only Four Star Hotel is perfect in every detail.

CALL JOSEPH BORBÉLY,
DIRECTOR OF CATERING,
AT (516) 747-3000 EXT. 305
www.gch.com

The GARDEN CITY HOTEL
an INTER·CONTINENTAL Global Partner Hotel

FOR AN AFFAIR TO REMEMBER



Paint The Town Red, Inc.®

FREE Location Referrals to over 600 of New York's most unique sites!

- MUSEUMS
- PENTHOUSES
- ATRIUMS
- GARDENS
- TERRACES
- VIEWS
- RESTAURANTS
- LOFTS
- MANSIONS
- BALLROOMS
- PRIVATE CLUBS
- HOTELS
- ESTATES
- YACHTS

- Many new & exclusive sites not available to the general public
- Full service event planning & consultation available

(212) 677-3176

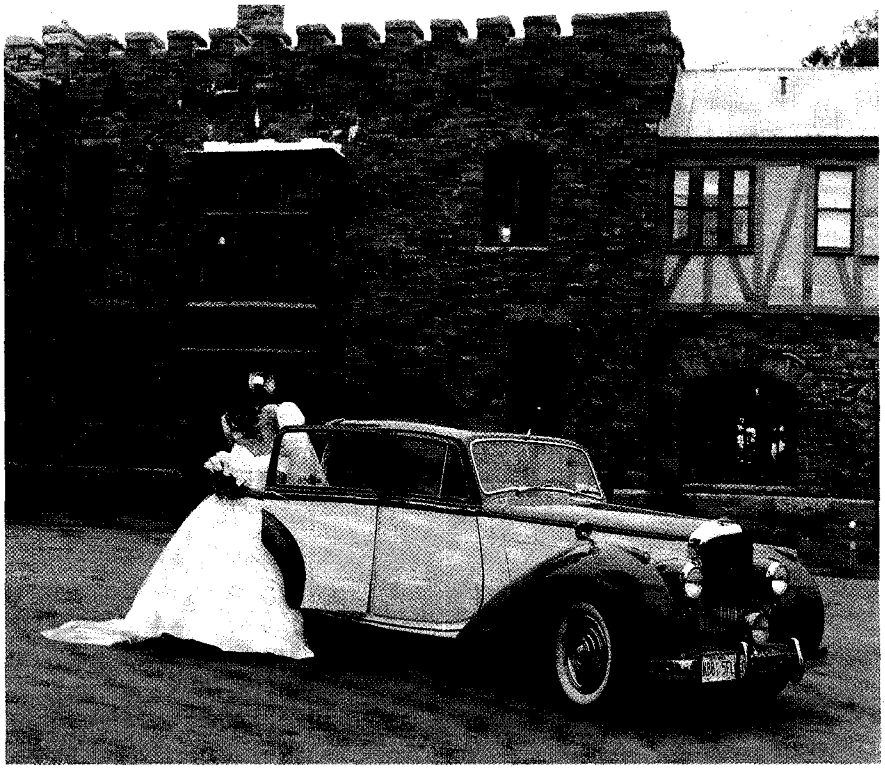
Cater Your Next Event in The Stylish Italian Restaurant Where the Food is Great and the Atmosphere Relaxed.

"This is the place for the hard core Italian food addict ..." NY Post

OSSO BUCO

88 University Place
Between 11th
& 12th Streets
Reservations:
212-645-4525

An Affair to Remember



The Castle at Tarrytown

The New Age couple chose midnight, New Year's Eve in the Rainbow Room to tie the knot. The bride bore crystals in lieu of flowers, her maid of honor carried a wand. Given the setting, the hour, and the mood, it was no wonder that many of the guests thought that the fireworks exploding gloriously over Central Park as the couple exchanged vows were an integral part of the ceremony.

Unique? Absolutely. Impossible to top? Certainly not. After all, Manhattan has the venue to fit any taste.

As the nation's largest metropolis, New York has an astonishing range of natural year-round settings in which to say "I do." What follows is a directory of best-loved restaurants and catering venues for weddings in and around Manhattan.

RESTAURANTS & CATERERS

ABIGAIL KIRSCH AT THE NEW YORK BOTANICAL GARDEN
718-220-0300
200th St. at Southern Boulevard
Bronx

The New York Botanical Garden has opened The Garden Terrace Room, featuring the food and service of Abigail Kirsch. With Palladian-style architectural details, such as soaring windows, the one-story brick building sits on a sunny hilltop, surrounded by spruce trees, lush gardens, and terrace. For smaller functions, the Snuff Mill is an authentic stone mill that has been restored and equipped with modern amenities. Also available from April through November is the unique Conservatory Tent, adjacent to the Garden's famous Enid A. Haupt Victorian Conservatory, for up to 1,000 or more guests.

Photo (top left) by Sarah Merians.

ABIGAIL KIRSCH AT THE PRATT MANSIONS

1027 Fifth Ave.
717-1130

The Pratt Mansions are Beaux-Arts residences opposite the Metropolitan Museum of Art. With oak paneling and gleaming marble spiral staircase leading to a handsome ballroom, they provide a gracious setting at a landmark address.

ABIGAIL KIRSCH AT TAPPAN HILL

81 Highland Ave.
Tarrytown, NY
914-631-3030

Outside Manhattan, Tappan Hill in Tarrytown is a handsome stone structure with dazzling views of the Hudson River. The elegant mansion is famous for its soaring, marble-floored rotunda with a conservatory ceiling and its classic curving staircase. Both the Pavilion and the newly redecorated Hudson Room have wall-to-wall windows overlooking rolling hills, the river, and the Palisades. Outside, there are charming areas for a romantic outdoor ceremony.

AMERICAN PARK, AT THE BATTERY

Battery Park, off State St.
517-2233

Located at the tip of lower Manhattan in the heart of Battery Park, this urban oasis offers unsurpassed views of the Statue of Liberty and Ellis Island. With multiple terraces, garden patio, and culinary excellence, American Park is perfect for corporate and social occasions, accommodating groups from 50 to 1,200. They are now accepting bookings for June 1997.

legant catering by Abigail Kirsch

Dance around Lady Liberty. Kiss beneath the Brooklyn Bridge. Raise your glass against the backdrop of Manhattan. Start your new life together in breathtaking style.

We'll help you to design a memorable affair and make one of our five magnificent yachts your own. You only get one chance to make a memory like this. For weddings of 50 to 400, make it World Yacht. And we'll make it magic. ***Call our Wedding Professionals today: 212-630-8800.***
Also, you can visit us at our Web site: www.worldyacht.com
Pier 81, West 41st Street at the Hudson River.
Sailing from New York & New Jersey • Kosher catering available • Ample parking right on our pier.

WORLD YACHT
NEW YORK
Elegant Dining Afloat

COPACABANA®

Located near New York's theatre district, the Copacabana's versatile venue can accommodate weddings for 50 to 500 guests. It's Art Deco design captures the ambiance of the 1940's with the original sea shell motif, lovely wall sconces and palm trees softly lit in pinks and blues.

Today's Style with the Elegance of the 40's

For an on-site appointment contact Peter Dorn or Raven.
212 582-COPA
Fax 212 397-2672

Copacabana
617 West 57th Street
New York, NY 10019

The expertly trained staff is anxious to help you realize your romantic vision and portray your personalities through exquisite food, floral arrangements, entertainment and decor. Since they only cater to one affair at a time, your event will receive all the attention you deserve on your special day. The grandeur of the Copacabana makes every wedding an enjoyable occasion to be remembered forever.

Wedding Reception *Rehearsal Dinner*

Laura Belle

A moment you will always remember
in a room you will never forget

Engagement Party *Ceremony*

120 WEST 43RD STREET **819-1000**

ROMANTIC VALENTINE
DINING À LA PENINSULA

Friday, February 14

Valentine Pre-Theatre, $40.00
Three-Course Prix-Fixe Dinner until 7:15pm

Gourmet Romance, $55.00
Five-Course Tasting Dinner 5:30pm to 10:00pm

Adrienne

THE PENINSULA
NEW YORK

For reservations please call • 212 903-3918 • 700 Fifth Avenue at 55th Street

Diana Gould, Ltd.
Wedding Flowers & Party Decor

Fischer Photography

Tall verdi-gris candelabra laden with choice garden roses in multi-color hues...

Thanks to the hundreds of corporate and private clients we have satisfied in our fifteen years of designing fresh floral arrangements and party decor, we are currently constructing a magnificent new showroom and production center. This will enable us to continue, in our quest for excellence, to provide, under one roof, everything a bride-to-be or party-giver will require for what may be the most important event of a lifetime.

Our reputation for fine flowers, custom linens, invitations, room & tent decor, lighting and overall party design has been proven time after time.

We know how to coordinate all those very important details for a celebration that will satisfy even the choosiest party giver.

Diana Gould Ltd.

Diana Gould Ltd.
Wedding Flowers & Party Decor
826 Scarsdale Ave. Scarsdale, N.Y. 10583

For An Appointment Call:
(914) 725-3844 or (212) 355-5180
Serving the Tri-State Area

Fresco By Scotto

ARTEPASTA
81 Greenwich Ave. at Bank St. and
106 W. 73rd St.
501-7014

With two locations, Artepasta offers a choice of venues. Its uptown locale is sleek and contemporary, with an atrium wing that is perfect for a ceremony or a small festive dinner. In addition, there's a spacious dining room with a fireplace. The restaurant can accommodate dining and dancing for 200. The downtown Artepasta is located in a landmark building, with two newly remodeled, wood-paneled dining rooms for private parties. Each has a bar, and one has a dance floor with a stage.

BARBETTA
321 W. 46th St.
246-9171

Its glittering interior reminiscent of an Italian palazzo opens onto a lush, verdant garden, which together make for a grand, romantic setting for a formal wedding. For smaller weddings, Barbetta makes available the original patrician rooms of its 1874 townhouses.

THE BIG KAHUNA RIVERBOAT
Marine Park
Red Bank, NJ
908-219-7070

A luxury riverboat that cruises the scenic inland waters of the Navesink and Shrewsbury rivers from May through October. With oversized windows providing a panoramic view and a retractable atrium roof for stargazing, this elegant vessel is a perfect setting for weddings or rehearsal dinners.

THE BOATHOUSE AT CENTRAL PARK
Entrance at E. 72nd St. and Fifth Ave.
517-2233

Poised on the lake in Central Park, The Boathouse offers spectacular views of the Manhattan skyline. It also offers an English garden pavilion, authentic Venetian gondola rides, San Francisco trolley service, and much more. The Boathouse, accommodating groups from 50 to 1,500, is perfect for year-round entertaining, featuring contemporary American cuisine. Full-service catering, Glatt catering, and on-site professional event planners are available.

THE CASTLE AT TARRYTOWN
400 Benedict Ave.
Tarrytown, N.Y.
914-631-1980

This Normandy-style castle is perched on 10 hilltop acres overlooking the Hudson River. Now a luxurious inn, gourmet restaurant, and elegant events facility, its settings include the Caramai Ballroom and a Great Hall with a 40-foot vaulted ceiling, stained-glass windows, and a musicians' balcony. The library can be reserved for more intimate gatherings. Rooms: 25, six suites. Rates: $150 to $650. Capacity: 120-150. Per person: $130-$180, plus tax and gratuities. Facilities: The Equus Restaurant. Contact: catering office, 914-524-6365.

CHARLTON'S
922 Third Ave.
688-4646

Charlton's serves contemporary American cuisine in an Old New York setting. White tablecloths contrast with dark woods, accented by wall hangings of historic prints and maps of the city as it used to be. The entire restaurant, which seats 68, is available for receptions. Its ability to handle large groups—say 20 or so diners—also makes it a popular venue for rehearsal dinners.

The Boathouse at Central Park

Photo by Sarah Merians

A Setting Worthy of the Most Memorable Occasions

*Gracious surroundings,
complimented by working
fireplaces, balconies and
views of Central Park,
create the ideal setting
for intimate affairs,
corporate meetings
and private events up to 125.*

*The Catering Department of The Ritz-Carlton, New York
will be hosting a special reception in Fantino on
Monday, February 24, from 6-9 pm,
to introduce the hotel's function space.*

*Reservations are required.
Please call Victoria Kincaid
at (212) 757-1900, extension 3368*

THE RITZ-CARLTON
NEW YORK
112 Central Park South
New York, New York 10019
212-757-1900

Surrender to Fantasy

Our Georgian Mansion,
on 20 Secluded Acres,
presents a menu, service, and
ambiance that are unsurpassed.
Magnificent rooms and
spectacular formal gardens
for your special occasion.

Shadowbrook
THE ZWEBEN FAMILY
1 800 634-0078
908 747-0200
Rt. 35 Just Outside Red Bank, N.J.
G.S.P. Exit 109
45 minutes from NYC

artepasta

81 Greenwich Avenue
(212)229-0234

106 West 73rd Street
(212)501-7014

"Artepasta means exactly what you think- the art of pasta."
-NY Magazine, August 1992

"You don't get this crowded without being good or cheap."
Zagat's

"A great place for large parties or an intimate twosome"
Marcellino's Restaurant Report '96

Private Party Rooms Available
for 20 - 200 people
for Weddings & Special Events

The Art Deco feeling at the Copacabana

CIAO EUROPA
63 W. 54th St.
247-1200

This northern Italian restaurant has a uniquely American touch—floor-to-ceiling murals depicting Sir Walter Raleigh's voyage to America. Painted in oils in 1937 by Dean Cornwell, the murals were uncovered by owner Tony Pecora during a renovation. The setting is ideal for customized private parties.

THE COPACABANA
617 W. 57th St.
582-2672

Distinguished by its Art Deco design evoking the feel of the 1940s, can accommodate weddings of 50 to 500 guests. The restaurant is two-tiered, its dance floor encircled with swag railings and palm trees softly lit in pinks and blues. The Carmen Miranda Room is ideal for cocktail receptions. It holds just one affair at a time, allowing the staff to devote itself entirely to a couple's special day in a setting of legendary grandeur.

THE EQUITABLE TOWER
787 Seventh Ave.
554-2833

Sweeping vistas from the rooftop Tower Room include the New York Harbor, the Statue of Liberty, and the George Washington Bridge. The room itself features an extraordinary collection of historical portraiture. On the floor below, the more intimate Alexander and Laurel Rooms, perfect for smaller affairs, feature handsome antiques and a wood-burning fireplace.

LAURA BELLE
120 W. 43rd St.
819-1000

Laura Belle transports guests back in time with rich interiors of frescoed walls lit by silk sconces. Cherrywood adorns the barroom walls and stairs on either side of the stage that descend into a three-tiered ballroom with banquette seating. It has a specially constructed Balanchine sprung dance floor. Chef Robert Oliver creates eclectic international cuisine, featuring specialties such as Thai shrimp sticks with lemongrass.

LETIZIA
1352 First Ave.
517-2244

A collaboration between Tony Pecora and chef Michele Orsino, Letizia has a lovely private celebration site, the Intimo Room. It is elegantly appointed in deep burgundy with pristine white walls and a small dance floor. The staff can fulfill a bridal couple's most cherished dreams, from decorations to customized cuisine.

THE FOUNTAINHEAD
55 Quaker Ridge Road
New Rochelle, NY
914-235-4400

A $5 million renovation has made this luxurious catering facility feel even more like a private mansion. Its charm includes a glass-enclosed foyer, a conservatory with a waterfall, and working fireplaces. An open skylight soars over a nondenominational chapel and altar of white thassos marble. It specializes in creating an elegant custom wedding.

FRESCO BY SCOTTO
34 E. 52nd St.
935-3434

New York restaurants are often a family affair, as is the case with FRESCO by Scotto, owned by the Scotto family. At a recent wedding performed by Mayor Giuliani, one room was set up as a chapel. Then, while guests dined in the front rooms, the back area was transformed into a dance floor with a live band. There's also a pretty, private room at the restaurant.

MANHATTAN PENTHOUSE
80 Fifth Ave. at 14th St.
627-8838

High ceilings and gigantic, arched windows with views in every direction give Manhattan Penthouse the feel of a private loft. American and French cuisine with international influences are the fare at the space with boasts a capacity of 225 for dining and dancing.

THE METROPOLITAN
3 Glen Cove Rd.
Glen Cove, NY
516-671-4444

Just 45 minutes from midtown is a touch of Manhattan on Long Island's North Shore. Its ballroom features 20-foot ceilings with curving balconies, a grand Palladian entrance, and a patio. The main dining room offers spectacular mahogany-framed mirrors and a glass-enclosed balcony over the dance floor.

MORAN'S
146 Tenth Ave. at 19th St.
627-3030

Moran's combination of crackling fireplaces, exposed brick walls, Tiffany lamps, and glistening crystals adds to this restaurant's congenial atmosphere. A

The Fountainhead

Your Best Bet For Great Northern Italian Dining

FONTANAFREDDA
BAROLO
LUNGAROTTI
RUBESCO
AMARONE

"Northern Italian East Sider . . . First-rate-all-the-way! & of course, Nino the great host." **Zagat**

"That old favorite lobster fra diavolo is becoming a menu staple once again. Nino's offers one of the best renditions." **New York Magazine**

- Dinner 7-nights, 5PM to midnight
- Nightly entertainment
- Wedding Receptions
- After theater—*Special Light Menu*
- Corporate Parties

FREE VALET PARKING 7 NIGHTS

Nino's

1354 First Avenue
(near 72nd street)
New York City
Reservations:
(212) 988-0002

Personal attention at Nino's

traditional American menu is elegantly presented for either a rehearsal dinner, cocktail or buffet reception, or a sit-down dinner. You can bring your own band or DJ to enjoy the spacious dance floor.

NINO'S
1354 First Ave. between 72nd and 73rd sts.
988-0002

Serving delicious northern Italian cuisine in a setting of contemporary luxury, Nino's superb catering facilities can handle parties from 100 to 160. It has the added advantage of free valet parking. Nino's will also provide live entertainment for parties.

OSSO BUCO
88 University Place between 11th and 12th
645-4525

Osso Buco easily accommodates parties of 100 for dinner and up to 250 for a buffet-style event. In addition, this homey and comfortable restaurant has an intimate private room for parties of 25 to 35. It serves gourmet, northern Italian cuisine.

OSTERIA D'ANGELO
242 W. 56th St.
307-0700

At Osteria D'Angelo, bridal couples will find a restaurant serving authentic Italian food in a pleasing atmosphere. Its slogan: delightful, delicious, D'Angelo.

RÉNE PUJOL
321 W. 51st St. between 8th and 9th
246-3023

Traditional French cuisine with a contemporary twist. Réne Pujol occupies two brownstones. Upstairs from its main dining rooms (one with a fireplace) are two rooms for private parties. With its tapestries, baroque bar, and antiques, the rooms have the feel of an elegant but comfortable French country home. It's a family affair—owner Rene Pujol works with his daughter Nicole and her husband, chef Claude Franques.

Lush gardens at Shadowbrook

ROSSINI'S
108 E. 38th St.
683-0135

Old-style New York is alive and well at Rossini's, an elegant and luxurious split-level Italian restaurant. Its plush velvet chairs and widely spaced tables create a romantic atmosphere far removed from New York's hectic pace. Rossini's can accommodate up to 150 guests for receptions and rehearsal dinners and is happy to arrange for special menus and additional music.

Rossini's old-style elegance

SHADOWBROOK
Rt. 335
Shrewsbury, NJ
908-747-0200

Fantasy becomes reality at Shadowbrook, an elegant Georgian mansion set on 20 secluded and beautifully manicured acres. Its colonnades and rose-filled gardens make it a unique setting. Its award-winning culinary staff can tailor menus to a couple's tastes. Its rooms can hold parties of varying sizes, from small weddings to those of up to 350.

TATOU
151 E. 50th St.
753-1144

Originally built as a small opera house, Tatou was a legendary speakeasy in the '30s and '40s that became one of the city's premier supper clubs. Now restored to its former opulence, Tatou continues its legacy of elegance. Chef

Michel Bourdeaux prepares exquisite French cuisine. Adjacent to the Kimberly Suite Hotel, the restaurant is also close to several churches and synagogues.

TAVERN ON THE GREEN
Central Park West at 67th St.
873-4111

This stunning venue is ensconced in verdant Central Park. In the warmer months, Tavern on the Green envelops bridal couples in the romantic glow of 1,000 hanging lanterns. Couples can use the dazzling indoor rooms and outdoor gardens for both wedding and reception. Celebrity chef Patrick Clark produces food as spectacular as the décor—contemporary American fare with culinary accents from around the world.

THE SHOW PIERS
Piers 88, 90, and 92; entrance at West Side Hwy. between 48th and 52nd sts.
677-3173 c/o Paint the Town Red

For large weddings on the waterfront, The Show Piers provide spacious private accommodations for parties of more than 500. Inside, each Pier has wall-to-wall windows overlooking the water; outside, both the wrap-around covered promenade and the expansive roof deck are available for cocktail receptions and outdoor ceremonies.

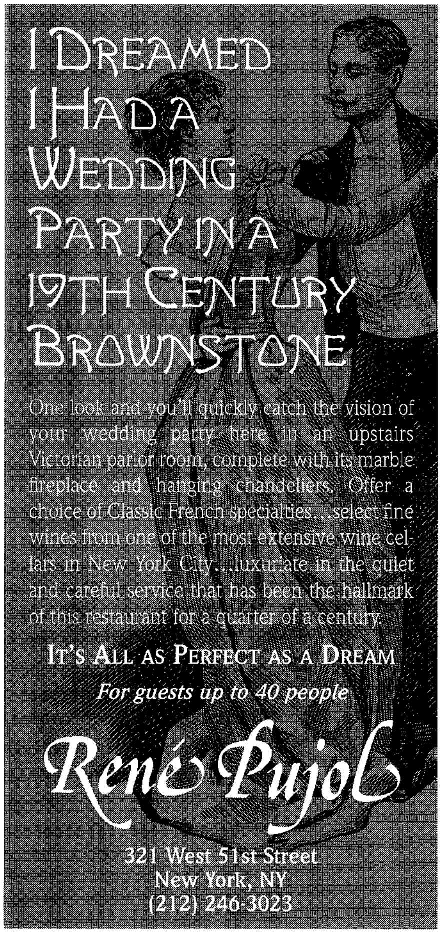
THE UPPER CRUST
91 Horatio Street
691-4570

The Upper Crust is both a party space in Greenwich Village and a full-scale catering and events company that will travel to the location of your choice. The open, airy space is accented with barrel-vaulted brick arches. Twelve-foot ceilings and a flexible lighting grid make the room adaptable to a plethora of decorating ideas. Capacity: 150 (60 sit-down). Per person: From $42. Contact: Mary Fehlig.

WORLD YACHT
Pier 81, West 41st St. and Hudson River
630-8800

What could personify New York, the world port, better than a wedding at sea aboard one of World Yacht's five luxury ships? The company that pioneered elegant dining afloat can design an on-board wedding that combines fine dining by candlelight, live music, and dancing with the Manhattan skyline as a backdrop.

THE METROPOLITAN
YOUR WEDDING, YOUR WAY
FINE CUISINE, GREAT SERVICE, AND ATTENTION TO DETAIL
WILL MAKE YOUR WEDDING PERFECT
516 671-4444 • 3 GLEN COVE RD, GLEN COVE, N.Y.



I DREAMED I HAD A WEDDING PARTY IN A 19TH CENTURY BROWNSTONE

One look and you'll quickly catch the vision of your wedding party here in an upstairs Victorian parlor room, complete with its marble fireplace and hanging chandeliers. Offer a choice of Classic French specialties...select fine wines from one of the most extensive wine cellars in New York City...luxuriate in the quiet and careful service that has been the hallmark of this restaurant for a quarter of a century.

IT'S ALL AS PERFECT AS A DREAM
For guests up to 40 people

René Pujol
321 West 51st Street
New York, NY
(212) 246-3023

THE WEDDING DAY IS APPROACHING...
NOW'S THE TIME FOR A BIG AFFAIR

Celebrate this once-in-a-lifetime occasion with a pre-nuptial party that gathers together your beloved family and cherished friends. Offer an extensive selection of hot and cold hors d'oeuvres... entrees...and desserts...complement their choices with fine wines...complete the presentation on elegant table settings with beautiful floral arrangements.

One hundred and forty guests can comfortably mingle in our spacious, elegant tiered dining room with its mirrored columns and soft amber lighting, serenaded by an opera trio, if you wish. It's perfectly planned to create fond memories that will linger happily ever after.

Rossini's
Northern Italian Cuisine
108 East 38th Street
(Bet. Park & Lex.)
212-683-0135
All major credit cards

LETIZIA
RISTORANTE ITALIANO
LETIZIA
"Quality by tradition"
LUNCH • DINNER
PRIVATE PARTY ROOM
Live Piano Music
Nightly from 9pm
"Warm friendly... satisfying."
ZAGAT
1352 FIRST AVE
(72ND & 73RD STS.) • NYC
212-517-2244
AMERICAN EXPRESS Cards

SPEND AN EVENING IN EUROPE
(*WITHOUT TRAVELING 3,000 MILES*)
Enjoy fine Italian dining in the center of Manhattan

7 days • Breakfast, Lunch & Dinner
Pre & After-Theatre Menu
★ CIAO EUROPA RESTAURANT ★
63 W 54th St. • NYC
Near Radio City Music Hall
Tel. 212-247-1200
AMERICAN EXPRESS Cards

The Upper Crust
CATERING & EVENTS
"There are not enough adjectives in the world to describe the magic you create..."
People Magazine
We now offer our beautiful location for your intimate wedding...seating up to 80, receptions for 150.
91 Horatio Street, NYC
(212) 691-4570

SANITY
SAVERS

In closing, professional party planners offered these tips. They may save time, money, and most of all—your sanity!

1. Do you have a large group movement? Call a cab. City taxi companies will put the word out among their fleets that there's a wedding going on and cabbies will respond en masse. It's a lot cheaper than hiring your own.

2. A New York wedding usually means out-of-town guests, with family and friends coming from all over the country. Consider spending $200 to $250 (approximate tip) on your own personal hotel concierge who can answer all your questions about the wedding itinerary, such as who is being picked up by the limo, and how to get to the rehearsal dinner or beauty salon. Most hotels offer this service.

3. Couples set a budget for their wedding, then add to it—and usually it's still not enough. But there are places to shave costs. A wedding does not have to be on a Saturday night—which is the Jewish Sabbath anyway. Sundays are increasingly popular—and often more affordable.

4. Another cost-saving device—a partial sit-down dinner. A sit-down dinner is fine for what wedding planner Kate Edmonds defines as an intimate wedding—35 to 100. But for a larger group, Edmonds suggests a movable feast—partial seating, cocktail style. "That way, the flow is constant. It makes for a lively event, a really fun party," she says. The amount of seating can vary, depending on the number of older people.

5. Communicate. Make sure that, for instance, the band and the caterer talk—so that the lobster bisque doesn't arrive in the middle of the Macarena.

6. Write it down. "Everybody has to make compromises," says Millie Bratten, editor-in-chief of *Bride's* magazine. "We encourage people to write down what their priorities are." A priority list makes your plans clear. Conflicts generally arise over cost, who's paying for what, and who's involved. "Everybody has an opinion," says Bratten. At the same time, the families are just getting to know each other and are still working out the dynamics of the in-law relationship.

7. Value for money. This is a universal concern, says Bratten. Ask a lot of questions. Be a smart consumer. Do the research you need in order to produce the event you want. Most important, check references. "So often, people don't," she says.

8. Finally, be joyful. "This is a very exciting time," says Bratten. "You learn a great deal about yourself and your fiancé. It's a beautiful event and your family and friends are coming from all over to support you as you make this big change in your life. This is what it is all about. If perfection is not achieved—which it never is—keep your focus. It's a happy time."

Photo by Terry DeRoy Gruber.

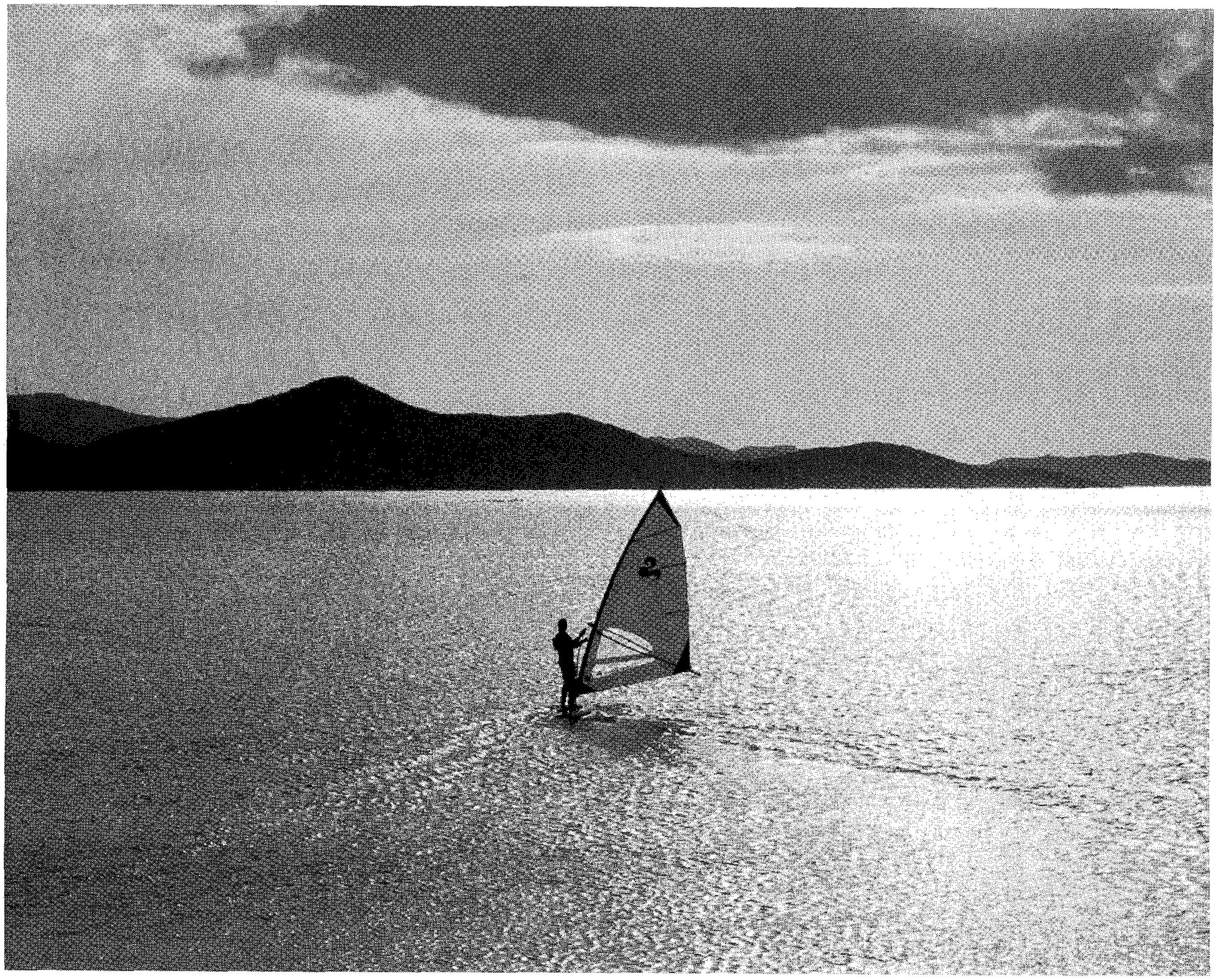


Photo courtesy of the Tourist Office of Spain.

Couldn't you use a little Costa del Sol about now?

For only $699 per person, Iberia will take you to Spain's famous winter playground. This low economy package includes hotel accommodations for seven days and six nights, daily breakfast and arrival transfer and assistance.

Call your travel agent or Discover Spain Vacations at 1-800-227-5858.

IBERIA

AIRLINES OF SPAIN

* All prices are quoted per person based on double occupancy in a three star hotel, round trip air transportation on Iberia Airlines' economy service between New York and Malaga. Seats are limited and may not be available on all flights. Offer may not be combined with any other fare or special promotion. Industry and child discounts are not permitted. Offer is non-refundable. Departures for this package are Mondays through Thursdays. Travel on Fridays, Saturdays and Sundays is an additional $35.00 each way. Offer valid through March 31, 1997. All travel must be completed by March 31, 1997. Iberia Plus frequent traveler points are earned on the air portion only. Prices do not include $16.95 U.S. Customs and Immigration fees and PFC fees.

ADVERTISEMENT

FOR Your WEDDING

Make Up and More

LAURA GELLER

MAKE-UP-STUDIOS

Style contributor to:

WNBC TV • THE JOAN HAMBURG SHOW
BRIDAL GUIDE MAGAZINE • BRIDES MAGAZINE

1044 Lexington Avenue • NYC
(Bet. 74th & 75th Sts.)
(212) 570-5477

WEDDING INVITATIONS

Thank-You Notes
Napkins, Place Cards, Matches, Etc.

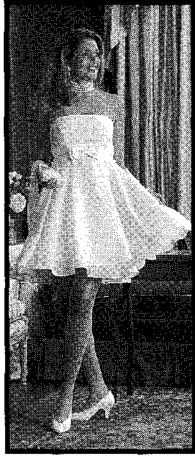
We also print: Fine Business Stationery,
Business Cards, Announcements.

VILLAGE STATIONERY

552 La Guardia Place .... (212) 673-5555
111 University Place .... (212) 982-7100
303 Greenwich Street ....(212) 587-1300

MOM'S NIGHT OUT

High-fashion maternity wear for rent



European Designs
to *Rent*
for the
Pregnant
Bride,
Bridesmaid or
Important Guest

Custom Gowns
and Exclusive Line
Available for Purchase

Call for our Catalogue

970 Lexington Avenue
New York, NY
212 744-MOMS

Phil Cantor

AWARD-WINNING
PHOTOGRAPHER

Laughter, tears, the
planned & the
unplanned, even the
occasional oops!
It's the candid
moments that make
your wedding special.

800-487-1065
METRO NY/NJ/CT

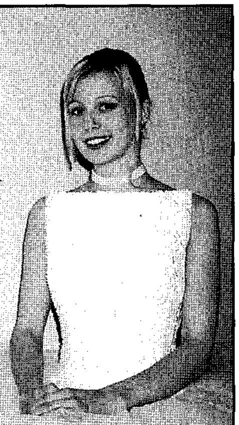
Bridal

•

Bridesmaid

•

Capes



BEVIN DILLON
212•865•1667
By Appointment

MC Design

Mason Charles Design
Call Toll Free 24 Hours
(888) MCD-9386
MCDesignNY@aol.com

Don't let the commercial wedding catalogs dictate your style. Custom design your own **one-of-a-kind wedding invitation!** Let us work with you to choose the paper, typefaces and style that best suit your special day. Original illustrations, artwork and unique designs make for a more personalized statement.

Have you thought about custom *menus, programs, napkins,* and *unique party favors?* Call (888) MCD-9386 to speak with one of our design consultants or for more information.

KAHN
STATIONERY & PRINTING CO., INC.

147 W. 38 St. NYC
(212)719-4444

Your store for wedding and commitment invitations

15% Discount on any catalog order.
20% Discount on orders over $450.00 (Retail Value)

Call **Dawn Adamo** (ext. 18) for your ***FREE*** wedding planner. After regular business hours choose **option 4** on our automated menu. **Lines open 24 hours a day!**

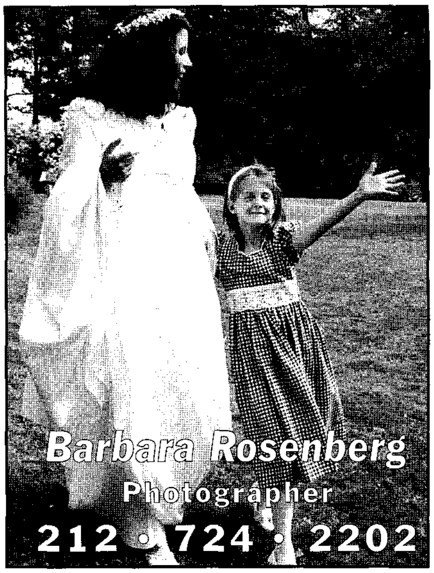
LESLIE CAROLINE PHOTOGRAPHY

212•832•5919

Kaija Berzins Photography

turn to People 'Celebrity Weddings' 2/3/97 for more of my

212 226-3661



Barbara Rosenberg
Photographer
212 • 724 • 2202

Tobias *continued from page 58*

sentially formal—that is, as abstract as you can get when the material of your art is the human body. Unfortunately, Robbins tends to operate most effectively not in this objective mode but with a story (*Fancy Free, Afternoon of a Faun*) or at least with a subtext of temperaments and relationships (*Dances at a Gathering*). *Brandenburg* has an automaton aura. It's peopled by two principal couples (Wendy Whelan and Peter Boal, Lourdes Lopez and Nikolaj Hübbe) and a sixteen-member ensemble of lesser-ranking dancers who are clearly on the rise. Eight of the sixteen get more to do than the other eight. The ballet falls prey everywhere to this kind of schematic design; you'd think Peter Martins had drawn its blueprint. The kaleidoscopic stage patterns recall basic geometric diagrams; the dancing figures cluster and disperse as if illustrating rules of arithmetic. All the clever manipulation shows through as just that; it invites you to congratulate the choreographer where it should seem natural and inevitable, concocted by fate for your wonder and delight.

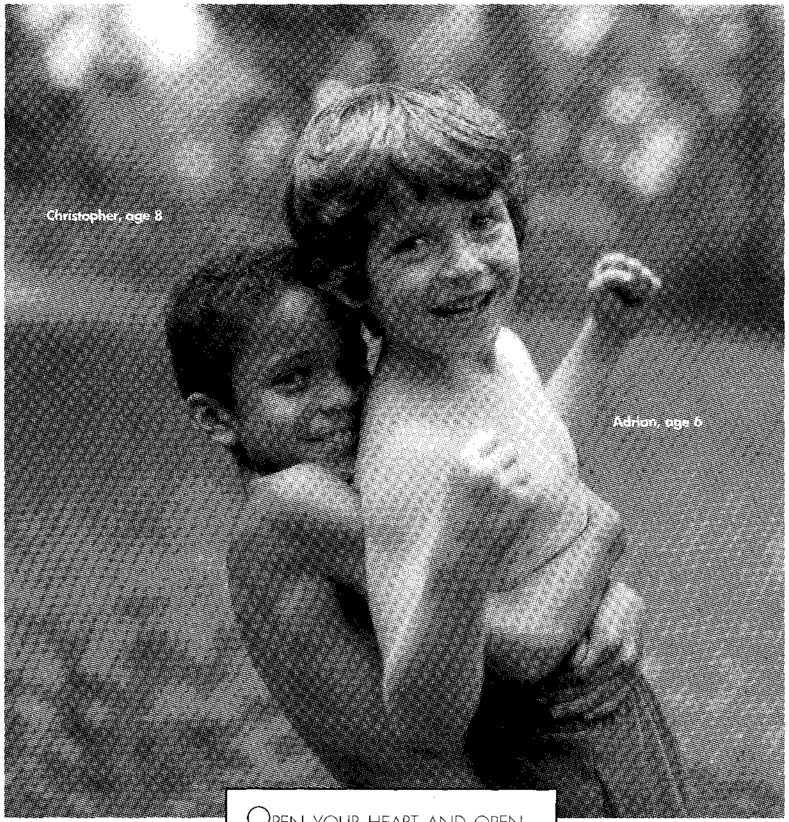
The goings-on alternate between duets for the main pairs and formations for the little society, which is proposed as the featured couples' matrix. Robbins enjoys considering communities, be they gangs or sororities, the populations of small villages or of angst-ridden global ones. In this piece, though, the community fails to show what mutual terms connect its members, so it remains featureless. When the stage is cleared for the big duets, meaning is hinted at or reached for and then abandoned, as if the impulse toward feeling and mood hadn't been genuine or compelling to begin with.

DANCE

When the stage is full, it's crammed with enough steps and dense, swiftly shifting configurations to give the viewer an epileptic fit. Here I suspect that Robbins, like many a lesser choreographer before him, has become the victim of the music. Lured by its rhythmic vitality, he lets himself get trapped in its structural machinery. His dance, propelled by the score, seems doomed to perpetual motion.

The cuteness I complain of comes from Robbins's persistence in his vision of adult dancers as ingenuous boys and girls. The ballet quotes copiously from traditional children's games, and extended passages are designed and performed—despite their suave, demanding classical vocabulary—as ebullient romps.

The dancers, from Lopez and Hübbe (who have the most interesting material, in a failure-to-connect duet) to the Lesser Eight, move with a physical lustiness and precision offered all too rarely by today's New York City Ballet. Robbins can at least be congratulated on eliciting the performers' enthusiasm. ■



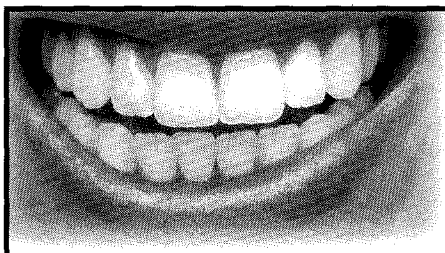
OPEN YOUR HEART AND OPEN
A CHILD'S EYES.

THIS SUMMER, WITH YOUR HELP, A CITY CHILD WILL GET TO SPEND TWO WEEKS AWAY FROM THE CITY. TWO WEEKS LAUGHING, PLAYING, LEARNING AND EXPLORING. YOUR $338 DONATION TO THE FRESH AIR FUND WILL MAKE IT ALL POSSIBLE. IT WILL SEND A CHILD TO THE COUNTRY FOR TWO WEEKS. IT WILL OPEN THAT CHILD'S EYES FOR A LIFETIME.

· THE FRESH AIR FUND ·
Serving Children Since 1877

To help, contact The Fresh Air Fund
1040 Avenue of the Americas, New York, NY 10018
e-mail info1@freshair.org or call 1-800-367-0003
Web page: http://www.freshair.org

A copy of the last financial reports filed with the Department of State may be obtained by writing to:
New York State Department of State, Office of Charities Registration, Albany, NY 12231, or The Fresh Air Fund, 1040 Avenue of the Americas, New York, NY 10018



DENTAL IMPLANT CENTRE
RONALD A. BULARD DDS
BOARD CERTIFIED DIPLOMATE
American Board of Oral Implantology/Implant Dentistry

DDS
166 EAST 61ST STREET
(bet. 3rd & Lexington Ave.)
NEW YORK, NY 10021
(212) 371-3488

FULL SERVICE DENTAL IMPLANT PRACTICE
- SURGICAL PLACEMENT AND RESTORATION
- MAINTENANCE AND REPAIR

Hello Mary, Lou

Mary Tyler Moore and Ed Asner are together again, but 'Payback' is less a sunny sitcom than a latter-day morality tale of bad cops beyond control.

Scared: In *Payback,* Ed Asner plays a cop who can't protect Mary Tyler Moore from other cops.

ALMOST TWENTY YEARS AGO, MARY RICHARDS turned out the newsroom lights at WJM-TV in Minneapolis and followed Lou Grant forever out the door—although not, of course, out of our hearts. One of my favorite lines from seven years of Saturday nights on CBS with *The Mary Tyler Moore Show* was when Mary, facing the slammer for refusing to reveal a source, cried out to Lou, "I've never been to jail, Mr. Grant—I never even had to stay after school!" The world in which Moore and Ed Asner are reunited for **Payback** (Monday, February 10; 9 to 11 P.M.; ABC) is a whole lot uglier. As Kathryn Stanfill, Mary witnesses the thuggish beating, by out-of-control cops, of an unarmed and unresisting suspect late one night outside her chichi restaurant. As Jack Patkanis, Asner is the fatherly Internal Affairs police lieutenant who can't protect her from harassment and brutal retaliation after she has testified against these cops.

It's a reasonably suspenseful TV movie, smartly directed by Ken Cameron from a teleplay by Dennis Nemec that's taut, if somewhat retro. We are reminded that once upon a time cops were expected to behave better than vigilantes, at least on television. This was before Chaos Theory, after which—because of crack and nameless dread—cops on shows like *Law & Order, NYPD Blue,* and *Homicide* have been as disdainful of civil liberties, scornful of legal niceties, contemptuous of statutes on breaking and entering to search and seize, and derisory about "reasonable cause," "excessive force," and the Miranda warning as a Mike Hammer shamus-samurai. *Payback* is a throwback; it presumes a civilizing scruple: Even though the victim of cop violence has a record, and was probably loitering outside the Toulouse Cafe to do Kathryn harm, he ought not to have been Rodney King'd.

So Kathryn testifies, and Fredric Lane as Brian Kaleen is suspended and later "frozen" in his sergeant's rank. Then this handsome, brutish hunk orchestrates a campaign of terror by his friends on the force against his accuser—from parking tickets and a gunpoint arrest for "stealing" her own car to sexual-harassment charges against her physics-teacher husband (Denis Arndt) to a frame-up of her troubled, substance-abusing son (Adam Scott) for rape and murder. And Asner's Jack, with his own secret baggage, is powerless to help her, leading Mary to embark upon a dangerous double-cross.

Asner, one of *Payback*'s executive producers, has had more experience than Moore with such fraught material. She may have starred as a nervous breakdown in *Ordinary People,* a cardiac arrest in *Heartsounds,* a cradle-robbing black marketeer in *Stolen Babies,* and Mary Todd in *Gore Vidal's Lincoln*—not to mention a nun in Elvis Presley's *Change of Habit*—but for most of us she will always be the Sunflower of the Sitcoms. Whereas Asner, besides taking Lou Grant to the "Los Angeles Tribune" for five television seasons, where he cared more about journalistic ethics than any news organization I've ever scribbled for while at the same time worrying his readers sick over racism, sexism, teen gangs, senile judges, and vampire real-estate moguls, was also imprisoned and tortured, as the Argentine editor Jacobo Timerman, in *Prisoner Without a Name, Cell Without a Number.* We expect Asner to have known dark alleys and garbage cans that kicked back. Moore is more of a surprise, adding some spine to her spunk. Even as strangers, Asner and Moore click.

Still: I wish this movie hadn't happened. I'd prefer to remember them in Minneapolis. I was asked a couple of weeks ago, by the *CBS Evening News,* to deplore a Super Bowl spot in which, through the miracle

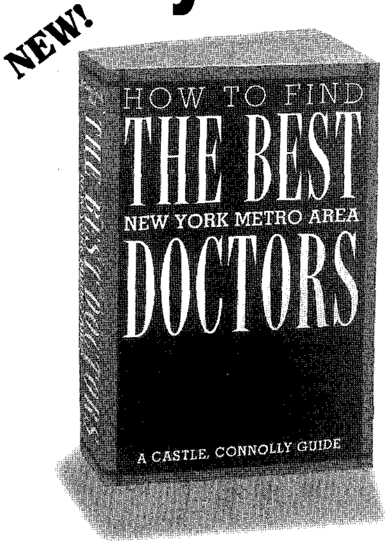
Photograph by Erik Heinila/ABC.

of digital technology, Fred Astaire was resurrected, and then cannibalized, for a vacuum-cleaner commercial. I opined that Fred, were he still alive, probably would have sold out to the ad agencies for some product or other, if the price was right, like every other actor I can think of. I also said I was more offended by commercials for banks and oil companies that pretended they were personal friends of mine and kind to the environment. These remarks weren't aired and maybe didn't deserve to be. I know what the producers really wanted: nostalgia, regret, tsk-tsk mournfulness. That's the way I feel about Mary and Lou and Minneapolis, like the Kodak Brownie I got for Christmas when I was 10. Postmodernism is a bummer: Donald Barthelme rewrites *Snow White;* Robert Coover rewrites *Pinocchio;* Gunter Grass rewrites the Brothers Grimm; Salman Rushdie rewrites Scheherazade; Alexandra Ripley rewrites *Gone With the Wind.* Not even Chuckles the Clown is sacred.

BLACK HISTORY MONTH ALERT: DON'T MISS **W. E. B. Du Bois: A Biography in Four Voices** (Friday, February 7; 9 to 11 P.M.; Channel 13). That producer-director Louis Massiah (*Eyes on the Prize II, The Bombing of Osage Avenue*) should have chosen to make one of his meticulous documentaries on the African-American scholar who edited *The Crisis* and wrote both *The Souls of Black Folk* and *Black Reconstruction* is reason enough to pay close attention. That he should have asked four remarkable writers to divide up and meditate on Du Bois's life and times in separate but equal half-hour segments was worth a MacArthur "genius" grant all by itself.

Wesley Brown, whose 1987 play *Boogie Woogie and Booker T.* reimagined Du Bois, Booker T. Washington, and Ida B. Wells in the same room and whose 1994 novel *Darktown Strutters* reimagined American history in blackface, covers the first two decades, from Great Barrington, Massachusetts, to Fisk, Harvard, Berlin, Atlanta, and the N.A.A.C.P. Poet, novelist and librettist Thulani Davis (*1959; X, The Life and Times of Malcolm X*) examines his Pan-Africanism and the Harlem renaissance of the twenties. The late Toni Cade Bambara, whose novel *The Salt Eaters* belongs on the shelf with Ralph Ellison and Toni Morrison, looks at the Depression years, World War II, and his magnum opus. Amiri Baraka, the poet and playwright formerly known as LeRoi Jones, gives a bracingly angry edge to the McCarthy-era witch hunts that would hound Du Bois all the way to Ghana—where he died the day before his many children marched on Washington, in 1963. ■

Don't leave one of the most important decisions in your life to chance.



"Publisher Castle, Connolly has identified...the city's top...care providers"
—New York Magazine

We asked 30,000 doctors and nurses to recommend physicians they would send their own family members to.

The result: ***How to find the Best Doctors: New York Metro Area***—a source for *New York Magazine*'s "Best Doctor" issue. Available at **bookstores** or by calling **1-800-399-DOCS** or look for us on **the Web,www.bestdocs.com.**

The Authoritative Guide When Selecting a Doctor
Castle, Connolly Medical Ltd.

CELEBRATE CHINESE NEW YEAR AND VALENTINE'S DAY
DURING THE MONTH OF FEBRUARY
AT CAW IN SOHO
SPECIAL 3 COURSE PRIX FIXE
(DINNER INCLUDING A GLASS OF CHAMPAGNE)
A LA CARTE ALSO WELCOME • LIVE JAZZ FRIDAYS & SATURDAYS
FRENCH VIETNAMESE CUISINE • 482 WEST BWAY AND HOUSTON 533-6333

Cue

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

CUE-The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in

NEW YORK MAGAZINE

Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

How would it feel instead if you were waiting to die?

You've had to accept that you may never have another chance to hear the ocean.

Never hear your cat purr.

Never sit on a park bench with the sun on your face.

Never see the leaves change or hear the wind blow through the trees.

In fact, soon you won't be able to take another breath.

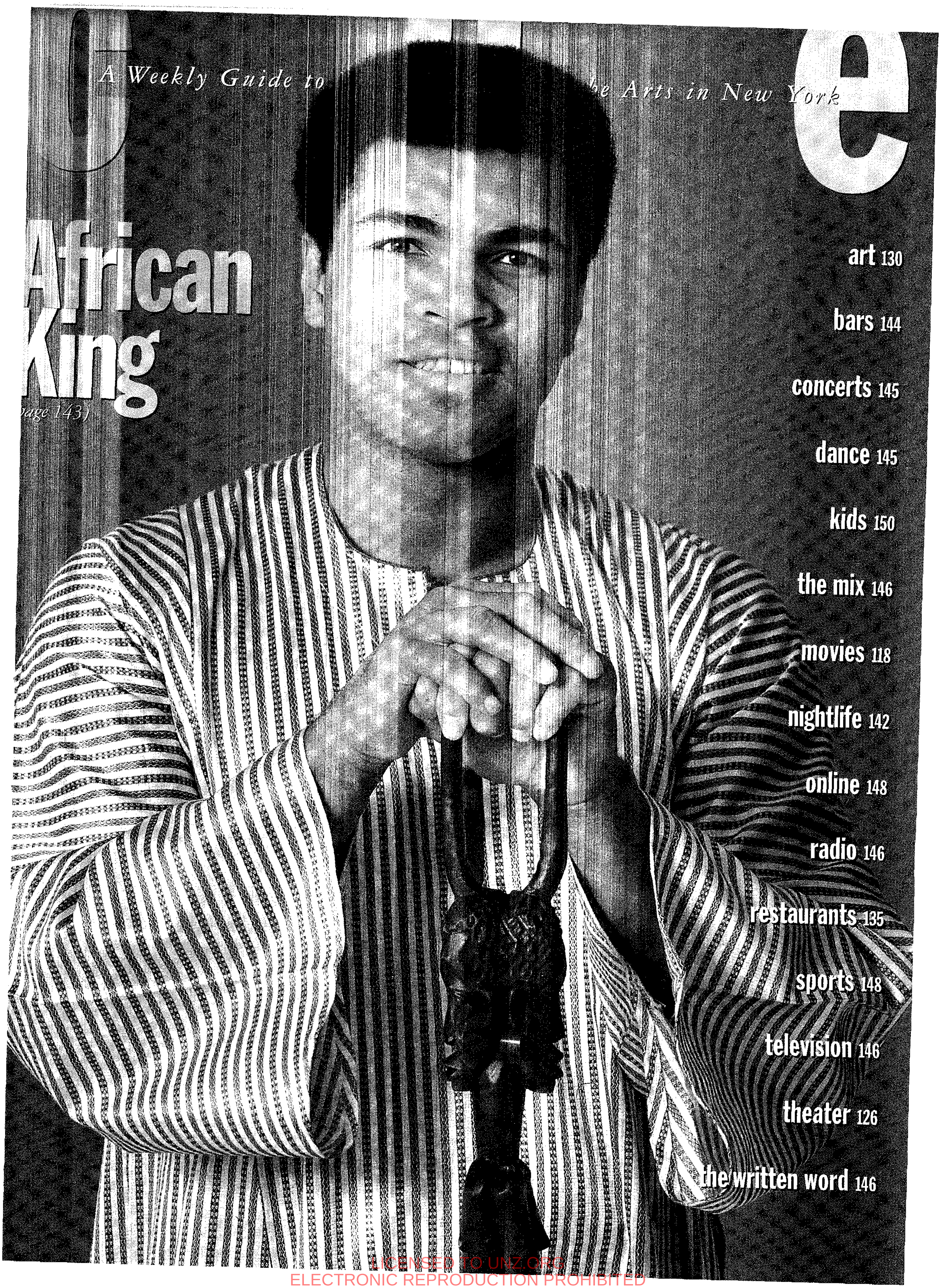
And you just turned eight years old.

Support the

Starlight Foundation® of New York

To find out how you can help brighten the lives of seriously ill children, the biggest heroes we know, call 212.354.2878

Photographer: Andrew Eccles.
Model: Frauke.



A Weekly Guide to
he Arts in New York

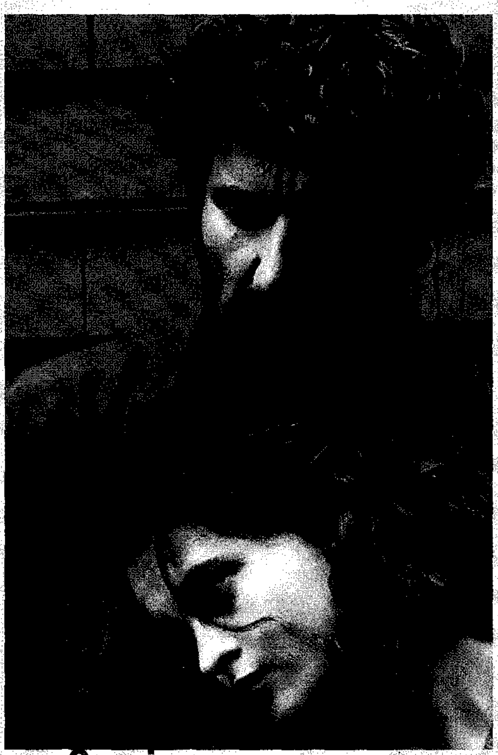
African King

(page 143)

art 130
bars 144
concerts 145
dance 145
kids 150
the mix 146
movies 118
nightlife 142
online 148
radio 146
restaurants 135
sports 148
television 146
theater 126
the written word 146

movies

Hail to the Chief...*Dante's Peak*...Jules Engel



Opening
Tunnel Vision

In *Margaret's Museum*, Helena Bonham Carter (above, with Clive Russell) is a young Nova Scotian who, having lost both her father and brother in coal-mining accidents, resolves never to marry a miner. So she marries a dishwasher with a drinking problem instead, and life is good—until he, too, is lured to the mining life. Opens February 7.

New Films

Albino Alligator—Three small-time hoods, on the run from the law, take refuge in a local Prohibition-era bar—only to realize that there's just one way out. With Matt Dillon and Skeet Ulrich. Directed by Kevin Spacey. (1 hr. 30 mins.; R) *Angelika Film Center; Baronet/Coronet.*

Angel Baby—Two troubled souls (John Lynch and Jacqueline McKenzie) fall passionately in love after meeting in group therapy. Written and directed by Michael Rymer. (1 hr. 45 mins.; NR) *Carnegie Hall Cinema.*

Angel Dust—A criminal psychologist tracks a serial killer who is stalking women on the subways of Japan. With English subtitles. (1 hr. 56 mins.; NR) *Cinema Village 12th St.*

Beautician and the Beast—Fran Drescher stars as a beautician from Queens whose make-over services are requested by a third world nation. Directed by Ken Kwapis. (1 hr. 47 mins.; PG). *Area theaters.*

Beverly Hills Ninja—Chris Farley stars as a would-be martial-arts master who attempts to save the life of a mysterious woman. Directed by Denis Dugan. (1 hr. 30 mins.; PG-13) *Art Greenwich Twin; 19th Street East; Criterion Center; Gemini Twin; 84th Street Six; New Coliseum; Olympia Cinemas.*

★Big Night—Sometime in the late fifties, in a nowhere resort town on the Jersey Shore, two brothers, Italian immigrants, desperately try to keep a gourmet restaurant afloat. The older brother, Primo (Tony Shaloub), is a superb chef, a solemn worshiper of Bolognese and Roman kitchens. But his kid brother, Secondo (Stanley Tucci), knows that the local customers are not ready for risotto. Down the road, an older Italian immigrant, the vulgarian Pascal (Ian Holm), runs a successful red-sauce joint. Pascal is at home in the America of huge, finned Cadillacs and get-rich-quick schemes, and Secondo wants to imitate him. But he can't do it: He's trapped by his love for his stubbornly honorable brother. Gentleness in a movie can be the surest road to boredom, but the gentleness of this lovely comedy (directed by the actors Stanley Tucci and Campbell Scott) is a form of strength. (Denby; 10/28/96) (1 hr. 48 mins.; R) *Cinema 3.*

Breaking the Waves—Lars von Triers's bizarre love story about a sheltered Calvinist girl who believes she can make her paralyzed husband walk again by taking other lovers. Starring Emily Watson and Stellan Skarsgard. (2 hrs. 36 mins.; R) *Angelika Film Center; Eastside Playhouse.*

★La Cérémonie—Claude Chabrol has made many malicious thrillers in his long career, but he's never worked before with this kind of devastating malevolence. Catherine (Jacqueline Bisset), a very well turned-out upper-bourgeois lady, meets Sophie (Sandrine Bonnaire), a prospective housekeeper, and persuades her to come work in her big house in Brittany. Sophie moves in with her family, and after a while, everything begins to go haywire. It's not that the people living in the big Brittany house are bad. They believe a housekeeper should be efficient, and Sophie is. But she is also insultingly silent and withdrawn. By not responding to their small acts of benevolence, she robs them of an element of their self-love (they need to think of themselves as kindly). Sophie, it turns out, attracts a woman friend—a local postal clerk, Jeanne (Isabelle Huppert), who is as chatty and assertive as Sophie is morose and reserved. At first, Jeanne and Sophie might seem like slightly eccentric outsiders. But their friendship, we find out, is held together by each of their having gotten away, in the past, with a serious crime. In the hands of these two, civilization falls to pieces. (Denby; 1/20/97) (1 hr. 51 mins.; NR) *Lincoln Plaza Cinemas.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

★Citizen Ruth—This wonderful, original film—a debut by 35-year-old Alexander Payne—satirizes both sides of the abortion debate. We make the acquaintance of Ruth Stoops (Laura Dern), a white-trash no-good from Anywheresville, USA, a woman who lives to sniff glue in back alleys. As the movie opens, Ruth is pregnant with her fifth child (the other four have been given away), and she's facing a jail sentence for endangering the life of her fetus. The judge tells her he will get the charges dropped if she agrees to an abortion. Ruth is discovered in jail by four freshly arrested prolifers; she then enters the Christian home of Norm and Gail Stoney (Kurtwood Smith and Mary Kay Place), who feed her, clothe her, and preach to her, subjecting her to pro-life pornopropaganda. The Stoneys, with their instant hymns, their demagogic prayer-book manner, their hypocrisies and blindness, are nevertheless not intended to be moral failures. Ruth is rescued from the pro-life people by Diane (Swoosie Kurtz) and Rachel (Kelly Preston), a determined pro-choice lesbian couple, yet she remains as untamable as ever. Payne is a little kinder to these ladies, though he teases their arrogance, their little snobberies, their habit of masking calculation with principle. Diane and Rachel know how to put on the face of Intelligent Concern, but they're not much interested in who Ruth is; they press-gang her into service in the endless war for abortion rights. And they pay just as heavily as the Stoneys for their naïveté about Ruth, who swigs Courvoisier in the lovely upstairs bedroom they give her and leaps for joy when the pro-life people announce on television that they will pay her $15,000 to have her baby. Despite its critical intentions, *Citizen Ruth* is an entertainment—an extremely well-written, brilliantly acted movie touched by the spirit of both James Thurber and Preston Sturges. (Denby; 1/27/97) (2 hrs. 6 mins.; R) *Screening Room; Angelika 57.*

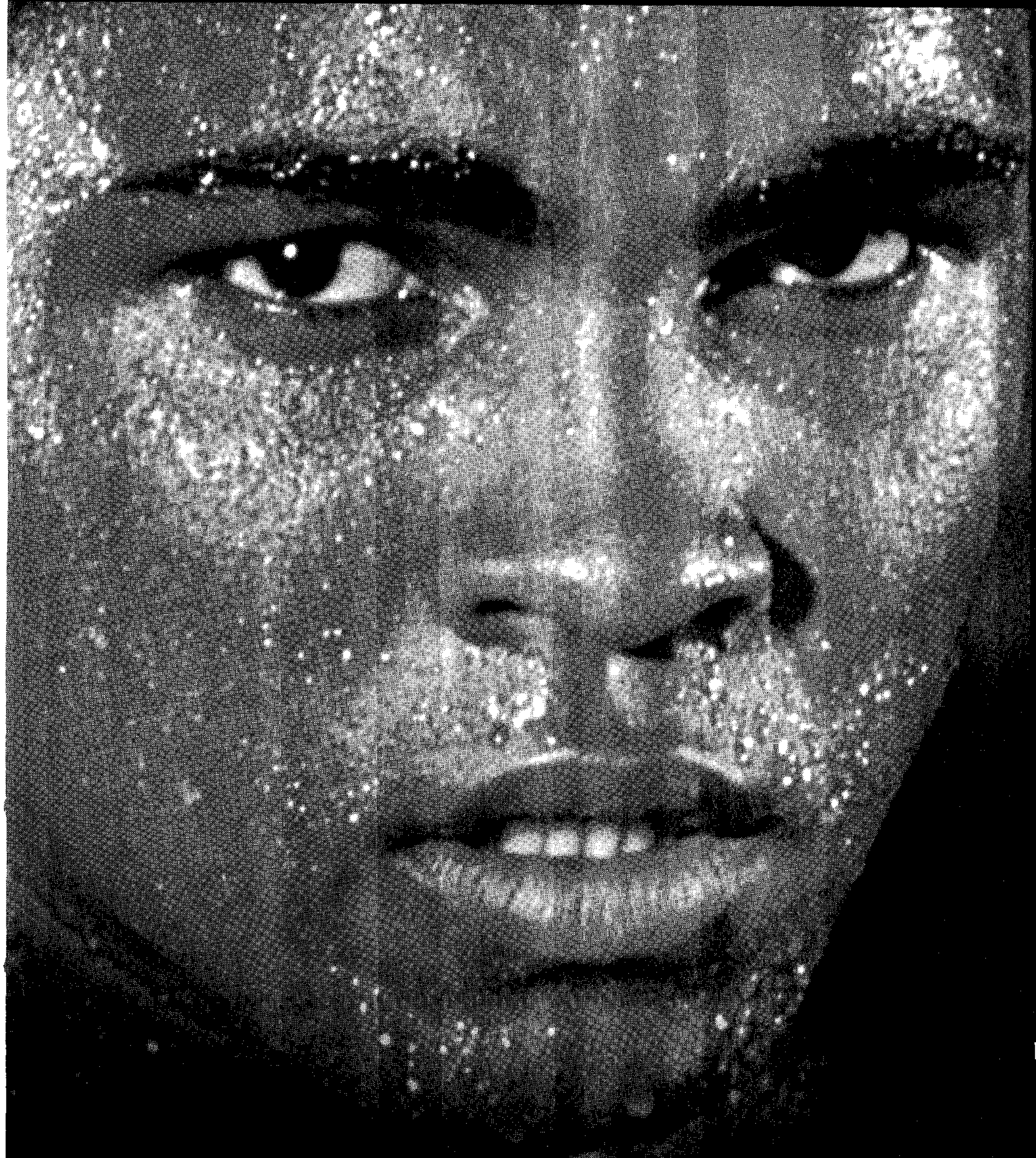
Dante's Peak—Pierce Brosnan stars as a volcanologist who must persuade a small town to evacuate before a long-dormant mountain explodes. Directed by Roger Donaldson. (1 hr. 49 mins.; PG-13). *Area theaters.*

★The English Patient—In Italy, in October 1944, the French-Canadian nurse Hana (Juliette Binoche) tends, in his final days, a mysterious "English patient" whose body was horribly burned when he was shot out of the sky by the Germans. The patient (Ralph Fiennes) is actually not English but a Hungarian count. Before the war, Count Almasy had led a party of European explorers and mapmakers in the Sahara—a highly fashionable and educated group, including the crisply articulate married beauty Katherine Clifton (Kristin Scott Thomas). As Almasy lies dying in Italy, he recounts to Hana the story of his passionate affair with Katherine, which brought ruin on everyone. What fuses the separate parts is nothing less than the varieties of love—erotic love, the pleasures of companionship, and even healing as vocation. As Katherine, Scott Thomas provokes Fiennes, teases his rigid formality, and she is provoked herself, stirred by something proud and romantic in his nature. After a very tense and even wounding dance of flirtation, these two make

"CUE" COVER PHOTOGRAPH BY NEIL LEIFER

"A SPECIAL EVENT."

Kenneth Turan, LOS ANGELES TIMES



GRAMERCY PICTURES

NEW YORK MAGAZINE

And

HMV RECORD STORES
72+BWY NYC 86+LEX

Cordially Invite You
And A Guest To A
Special Preview
Screening Of

WHEN WE WERE
KINGS

on Thursday,
February 6th
at 7:00 PM

All you have to do is
bring this ad to the
HMV Record Store,
1280 Lexington Avenue,
Lexington Ave. & 86th St.,
Tuesday, February 4th
beginning at 6:00 PM.

Tickets will be given
away on a first-come,
first-served basis.
One pair per
New York Magazine
reader.

Limited seats available.

MUHAMMAD ALI

WHEN WE WERE KINGS

The true story of the Rumble in the Jungle.

RAMERCY PICTURES RELEASE A DAS FILMS PRESENTATION A DAVID SONENBERG PRODUCTION A FILM BY LEON GAST AND TAYLOR HACKFORD "WHEN WE WERE KINGS" FEATURING MUHAMMAD ALI GEORGE FOREMAN JAMES BROWN B.B. KING NORMAN MAILER GEORGE PLIMPTON SPIKE LEE THE CRUSADERS THE SPINNERS EXECUTIVE PRODUCER DAVID SONENBERG CO-PRODUCED BY KEITH ROBINSON VIKRAM JAYANTE PRODUCED BY LEON GAST DAVID SONENBERG & TAYLOR HACKFORD DIRECTED BY LEON GAST

DOLBY DIGITAL

SOUNDTRACK AVAILABLE ON DAS/MERCURY CDs AND CASSETTES

PolyGram FILMED ENTERTAINMENT

GRAMERCY PICTURES a PolyGram Company

© 1996 Gramercy Pictures All Rights Reserved

THIS FILM IS NOT YET RATED

Exclusive
New York
Engagement
Starts Friday,
February 14th

love, and we can see that the freedom of the screen—so much derided recently—actually means something. (Denby; 11/25/96) (2 hrs. 39 mins.; R) *Quad Cinema; Village East; Chelsea; Embassy 2–4; New York Twin; Lincoln Plaza Cinemas.*

Everyone Says I Love You—In Woody Allen's new musical, the gesture toward song or dance is meant to be enough, a sign of the irrepressible lyric impulse that exists in everyone. So Woody uses actors with no training as singers, actors who may have never sung professionally in their lives—himself, Julia Roberts, Tim Roth, Alan Alda, and many others—and they warble in their thin little voices, which barely reach the microphone, and there's no exhilaration, no release. The movie is a comedy about a large, rich, mixed-up New York family (Alan Alda is the paterfamilias), with first marriages, second marriages, stepchildren, and friends, all of them falling in and out of love, usually at the drop of a hat. The movie is easy to sit through and hard to get excited about. Posed against static backgrounds, none of the love affairs gets more than brief, anecdotal treatment; the characters wander around beautiful places, and they sing, always in the same tepid, colorless style. (Denby; 12/9/96) (1 hr. 47 mins.; R) *Village East; 34th Street East; Chelsea; New York Twin; Orpheum; Lincoln Square; Pavilion/Windsor.*

Evita—Eva Perón (Madonna), born in 1919 in a small town, escapes from illegitimacy and poverty to Buenos Aires; she becomes a dance-hall girl, a mediocre radio and film actress; she sleeps with colonels, drifts upward, and winds up as the wife of Juan Perón (Jonathan Pryce), who is elected president of Argentina. Under his protection, she becomes a political figure in her own right, a benefactress of the poor, a savior, a saint, yet she's blind to the police power and torture that keep her husband in power. She dies of cancer at 33 and is embalmed, and offers redemption to the people. Or something like that. The life of the actual Eva Perón is a black comedy of major proportions; it is a life that can sanely be approached only with irony—or with an exuberant appreciation of the grotesque. *Evita* is grotesque, all right, but it lacks even a tinge of self-awareness or wit. Director Alan Parker and his team re-create postwar Argentina, and some of the detail is impressive—but this is a weird, terribly distant piece of moviemaking. Holding pictures of Evita, crowds appear at political rallies; gather outside the palace as she is dying; attend her funeral; engage in vague insurrectionary activities. The crowd throws itself into whatever attitudes are necessary to further the ritual of her enshrinement. *Evita* is a kind of fascists' pseudo-opera: After a while, we realize that we're being pressed into that crowd of awestruck worshipers. (Denby; 1/6/97) (2 hrs. 5 mins.; PG) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Cinema I, II, Third Ave.; Guild 50th Street; 86th Street East; Lincoln Square; Pavilion/Windsor.*

Farmer & Chase—A petty thief (Todd Field) with something to prove to his dad (Ben Gazzara)—a hardened criminal—endangers the tenuous father-son relationship when he takes up with a bored suburban girl (Lara Flynn Boyle). Written and directed by Michael Seitzman. (1 hr. 37 mins.; NR). *Area theaters.*

Fierce Creatures—The follow-up to 1988's *A Fish Called Wanda,* in which John Cleese, Kevin Kline, Jamie Lee Curtis, and Michael Palin cheerfully mismanage a failing zoo. (1 hr. 38 mins.; PG-13) *Art Greenwich Twin; 34th Street Showplace; Chelsea; National Twin; 86th Street; First & 62nd St. Cinema; Lincoln Square.*

First Strike—Jackie Chan stars as a Hong Kong-based cop who must retrieve a missing nuclear warhead. Directed by Stanley Tong. (1 hr. 28 mins.; PG-13) *Village East; 84th Street Six.*

Gridlock'd—Tim Roth and the late Tupac Shakur star as two drug addicts whose attempts to go straight are thwarted by social services. Written and directed by Vondie Curtis-Hall. (1 hr. 30 mins.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; Astor Plaza; Manhattan Twin; Orpheum; 84th Street Six; Nova; Plaza Twin.*

★Hamlet—In the new *Hamlet,* Kenneth Branagh is an extroverted prince who dominates every conversation and enjoys putting people on. Branagh updates the setting from medieval times to the nineteenth century and a full-dress court that is brilliantly lit. As the principals plot and scheme and manipulate one another, we are never allowed to forget that the future of the state is at issue. Claudius has not just killed Hamlet's father; he has denied Hamlet the throne. This Hamlet very much wants to be king. The play, of course, is exhaustingly long, and the lack of intimacy in Branagh's conception places added stress on our endurance. Yet there are many brilliant moments. Branagh straightens out the sexual life of the court: Hamlet and Ophelia (Kate Winslet) have been to bed (Branagh shows the lovemaking), and they have a palpable physical need for each other. When they are wrenched apart by the meddling grown-ups, and Hamlet then mistakenly kills Polonius, Ophelia's insanity is deeply moving—not the usual wan flutter of Elizabethan butterfly wings but grief-struck rage in a padded cell. (Denby; 1/6/97) (4 hrs.; PG-13) *Paris Theater.*

In Love and War—The true story of the wartime romance between a young, injured Ernest Hemingway (Chris O'Donnell) and his nurse (Sandra Bullock). Directed by Richard Attenborough. (1 hr. 55 mins.; PG-13) *Village Theatre VII; 19th Street East; Criterion Center; Crown Gotham; Orpheum; Lincoln Square; Metro Cinema.*

★Jerry Maguire—The huge amounts of money the sports agents in this movie can snag for their clients in multiyear contracts and endorsements drives everyone crazy—and none more so than the great Jerry Maguire (Tom Cruise), who keeps his high clear and pure in a steady stream of winning, adulation, and sex. Jerry, as it turns out, is miserable. He writes a soul-searching memo—a "mission statement"—and distributes it to the entire company, asking that they handle fewer clients and give them more personal attention. Jerry is thrown out within a week. Everyone drops him except for a single client, Rod Tidwell (Cuba Gooding Jr.), who is a promising pro player but not quite a star. And Dorothy (Renee Zellweger), an accountant from the office, stays with Jerry, too, and falls in love with him. Cruise, of course, has played different versions of this part in the past—the nice thing, however, is that now he's playing this role with greater physical freedom and richness than before. Written and directed by Cameron Crowe, *Jerry Maguire* captures the American whirlwind of success better than anything in recent movies. Crowe gets the noise, the competitive push and shove that make up the sports-world style of doing business. At the same time, he captures the discontent beneath the mania, and he shows a striking gift for intimacy. (Denby; 12/16/96) (2 hrs. 20 mins.; R) *Village East; 19th Street East; Criterion Center; Gemini Twin; Orpheum.*

Johns—David Arquette and Lukas Haas play two young hustlers struggling to survive on the streets of L.A. Written and directed by Scott Silver. *Carnegie Hall Cinema.*

Kolya—See David Denby, p. 56. (1 hr. 50 mins.; PG-13) *Angelika Film Center; Lincoln Plaza Cinemas.*

Margaret's Museum—In a small mining town in forties Nova Scotia, a young newlywed (Helena Bonham-Carter), despondent over the loss of her father and brother in local coal-mining accidents, frets over her husband's desire to also work in the mines himself. Directed by Mort Ransen. (1 hr. 58 mins.; R). *Area theaters.*

Marvin's Room—Diane Keaton and Meryl Streep star as estranged sisters who struggle to reconcile when one is faced with a terminal illness. With Leonardo Di Caprio. (1 hr. 38 mins.) *Village East; 19th Street East; Regency.*

Meet Wally Sparks—Rodney Dangerfield stars as a talk-show host forced by his producer (Burt Reynolds) to clean up his act. (1 hr. 45 mins.; R) *Village Theatre VII; First & 62nd St. Cinema; Lincoln Square; New Coliseum; Plaza.*

Metro—Eddie Murphy stars as a wisecracking cop who must get serious when faced with a serial killer. Directed by Thomas Carter. (1 hr. 57 mins.; R) *Village East; Chelsea; Embassy 1; Sutton; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza Twin; Plaza.*

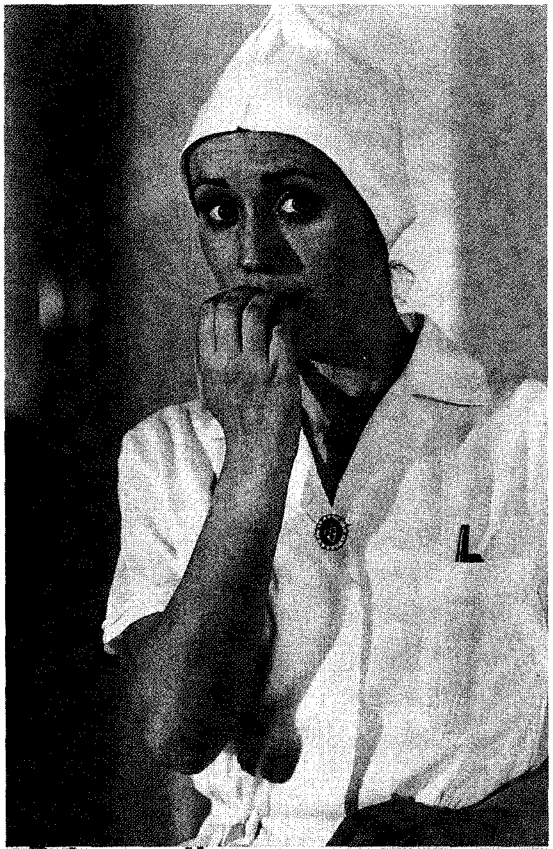
Michael—Writer-director Nora Ephron's comedy about a seriously flawed angel (John Travolta) living in a small town. (1 hr. 45 mins.; PG) *Criterion Center; Beekman.*

Microcosmos—A hyper-realistic and erotic look at the world of insects. Narrated by Kristin Scott Thomas. (1 hr. 15 mins.; G) *Film Forum.*

Mother—Albert Brooks (who also wrote and directed) plays a mediocre novelist, twice divorced, who moves back in with his mother (Debbie Reynolds) to thrash out his Oedipal kinks. (1 hr. 44 mins.; PG-13) *Village Theatre VII; Chelsea; Tower East; UA East; Lincoln Square; Brooklyn Heights.*

One Fine Day—Michelle Pfeiffer and George Clooney play two single, harried, working parents who meet cute, fight cute, and fall in love. Directed by Michael Hoffman. (1 hr. 45 mins.; PG) *Baronet/Coronet; Worldwide Cinemas.*

★The People vs. Larry Flynt—In the fifties, Larry Flynt and his brother, Jimmy, suffer through a dirt-poor,



Retrospective
Czech Point

Czechoslovakian director Vera Chytilova—whose "anti-socialist" sensibilities and associations with rabble-rousers like Milos Forman got her blacklisted for a time—is the subject of a two-week-long retrospective at the Anthology Film Archives. Highlights include her award-winning 1962 documentary *Flea Bag* and 1976's *The Apple Game,* with Dagmar Blahovk, above. (See "Museums, Societies, Etc." for info.)

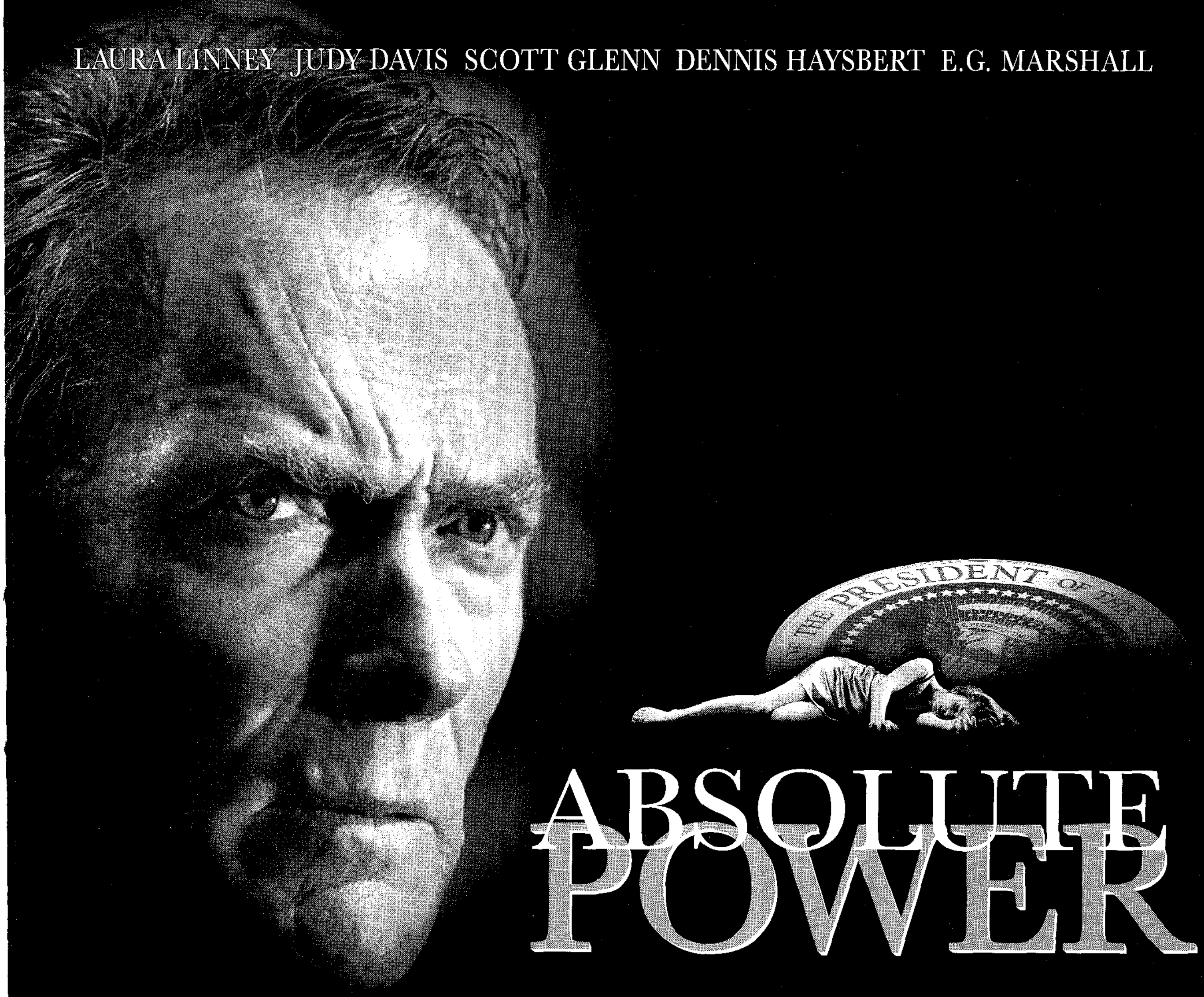
Photograph courtesy of the Anthology Film Archives.

CASTLE ROCK ENTERTAINMENT COLUMBIA PICTURES NEW YORK MAGAZINE

NVITE YOU AND A GUEST TO AN ADVANCE SCREENING ON MONDAY, FEBRUARY 10TH AT 6:00 P.M.

CLINT EASTWOOD GENE HACKMAN ED HARRIS

LAURA LINNEY JUDY DAVIS SCOTT GLENN DENNIS HAYSBERT E.G. MARSHALL



ABSOLUTE POWER

CASTLE ROCK ENTERTAINMENT PRESENTS A MALPASO PRODUCTION

CLINT EASTWOOD GENE HACKMAN ED HARRIS "ABSOLUTE POWER" MUSIC BY LENNIE NIEHAUS EDITED BY JOEL COX PRODUCTION DESIGNED BY HENRY BUMSTEAD DIRECTOR OF PHOTOGRAPHY JACK N. GREEN, A.S.C. EXECUTIVE PRODUCER TOM ROOKER

ASTLE ROCK ENTERTAINMENT R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN PRODUCED BY KAREN SPIEGEL BASED ON THE NOVEL BY DAVID BALDACCI SCREENPLAY BY WILLIAM GOLDMAN PRODUCED AND DIRECTED BY CLINT EASTWOOD DOLBY IN SELECTED THEATRES READ THE WARNER PAPERBACK COLUMBIA PICTURES

ASTLE-ROCK.COM

AT THEATRES FEBRUARY 14

---

o Pick Up Your Complimentary
Screening Pass For Two,
Please Bring This Ad To:

HMV RECORD STORES serving music

1280 Lexington Avenue (At 86th Street)
Thursday, February 6th Starting At 12:30 P.M.

Seating Is On A First-Come, First-Served Basis.
No Purchase Necessary.

sub-Huck Finn boyhood in rural Kentucky. Twenty years later, Larry and Jimmy are running topless clubs in Ohio, satisfying customers and hurting no one. (That, at least, is the way the movie tells it.) Larry (Woody Harrelson), who sleeps with all the girls, is a free man, unburdened by refinement or civility. In brief, he's a sleazebag and an exploiter, but he has courage. Why *not* put pictures of a naked Jackie O. in his new slick-paper mag, *Hustler*? The money is just lying on the ground. Even in his early Czech movies, Milos Forman demonstrated his pleasure in raffishness, and this time he's raised rotgut courage to the status of truth. Larry and his tarnished inamorata, Althea Leasure (Courtney Love), deliver pornography without apology or disguise; their ambitions are so straightforward, and they exist on such easy terms with their flesh, that they burn away the hypocrisy of anyone hung up on appearances. But the filmmakers make the mistake of turning Larry Flynt into a moral hero and martyr. As the movie presents his opponents, including Charles Keating (the future savings-and-loan swindler) and the Reverend Jerry Falwell, they are fools—the whited sepulchers of the eighties. Maybe they are, but the movie suggests no way of criticizing Larry Flynt that isn't hypocritical, and liberal sanctimoniousness begins to overwhelm this screenplay. (Denby; 12/23/96) (2 hrs. 10 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Gemini Twin; Lincoln Square.*

The Pest—John Leguizamo plays a wacky con artist so in need of cash that he sets himself up as human prey. (1 hr. 22 mins.; PG-13). *Area theaters.*

Portrait of a Lady—It is unfair to compare a movie to the classic book it is based on, but reading the book can sometimes help one understand what has gone wrong in the movie. This adaptation, directed by Jane Campion, sticks to Henry James's plot, yet it is essentially a solemn art exercise, not a work of art. The newly wealthy American, Isabel Archer (Nicole Kidman), exercising her freedom in defiance of all common sense, makes a disastrous marriage to a dilettante and a poseur—Gilbert Osmond (John Malkovich), an American expatriate living in Italy with no ambition beyond perfecting his taste. In short order, Osmond drains Isabel's pocket, and her spirit. There is some physical eloquence in the settings, but we are puzzled. How did Isabel get stuck with such a monster in the first place? What is she thinking? Why does she stay with him? She seems a mere victim, and readers of the book will miss the intellectual fire of James's heroine as well as the flowing commentary that makes Isabel's situation so moving. (Denby; 1/13/97) (2 hrs. 24 mins.; PG-13) *Village Theatre VII; First & 62nd St. Cinema.*

Prefontaine—Jared Leto stars as Steve Prefontaine, the highly charismatic track star who helped change the future of the sport. Directed by Steve James. (1 hr. 46 mins.; PG-13) *Village East; Sutton.*

Prisoner of the Mountains—A Chechen man, whose son is being held hostage by the Russian army, kidnaps two Russian soldiers in the hopes of making a trade. Inspired by the Tolstoy novella *A Prisoner of the Caucasus,* the film is also the Russian entry for the 1996 Academy Award for Best Foreign Film. Directed by Sergei Bodrov. (1 hr. 38 mins.; NR) *Lincoln Plaza Cinemas.*

The Relic—A thriller about a biologist (Penelope Ann Miller) investigating a series of bizarre deaths at the Chicago museum where she works. Directed by Peter Hyams. (1 hr. 45 mins.; R) *Waverly; 34th Street Showplace; Chelsea; Orpheum; 84th Street Six; Metro Cinema; Pavilion/Windsor.*

★**Ridicule**—As screenwriter Rémi Waterhouse and director Patrice Leconte tell it, wit rules the court of Louis XVI so thoroughly that a man who says something brilliant at a dinner party or recovers quickly from another man's insult finds himself rewarded with the king's favor. On the other hand, if the same man falls down on the dance floor, or begins an insult that peters out, he receives derision so acute and persistent that he might be required to absent himself from France altogether. What makes the situation even more frightening is that the king himself does not possess wit and sometimes has trouble recognizing it. Wit, as it is conceived here, is artificial, formal, logical. It reveals nothing of character; its very point might be to conceal it. But the director finds these people out; he is more ruthless than the king. (Denby; 12/9/96) (1 hr. 42 mins.; R) *Angelika 57.*

Saint Clara—A clairvoyant teenager—who has just moved, with her family, from her native Russia to Israel—unleashes her powers to comic effect. Written and directed by Ari Folman and Ori Sivan. (1 hr. 25 mins.; NR) *Film Forum.*

Scream—Director Wes Craven's self-referential, post-modern take on scary movies. With Skeet Ulrich. (1 hr. 40 mins.; R) *Waverly; 86th Street; First & 62nd St. Cinema; 62nd and Broadway.*

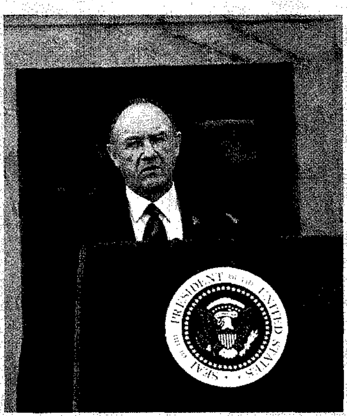
Screwed—A documentary about the life and times of pornographer Al Goldstein. Directed by Alexander Crawford. (1 hr. 25 mins.; NR) *Cinema Village 12th St.*

★**Secrets & Lies**—At the center of Mike Leigh's great new comedy is a lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn), past 40, is a desperately sweet white woman who has never received much affection from anyone. She gave away her first daughter, conceived when Cynthia was 15, without looking at her, and has lived in a prison of suspicion with the other, Roxanne. The other wing of Cynthia's family is dominated by her heroically amiable brother, Maurice (Timothy Spall), a large and prosperous man who is one of those rare human beings genuinely pained by egotism and orneriness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and evident self-possession, she feels lost. Hortense presents herself to Cynthia, and the discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *Lincoln Plaza Cinemas; Brooklyn Heights.*

Shadow Conspiracy—Charlie Sheen stars as a presidential adviser who uncovers a massive plot that threatens the very foundations of the U.S. government. Directed by George P. Cosmatos. (1 hr. 43 mins.; R) *Village East; 19th Street East; Embassy 2–4; Sutton; 86th Street East; 84th Street Six; New Coliseum.*

Shine—This much-hyped movie is pretty bad, but you should see it anyway for Geoffrey Rush, the

Data
Office Politics



In *Absolute Power* (opening February 14), Clint Eastwood plays a technically ruthless yet basically good-hearted thief who inadvertently witnesses the president of the United States engaging in some drunken, rough, adulterous sex that, ultimately, leads to murder. As the commander in chief, Gene Hackman (pictured) displays some unmistakably Clintonesque attributes: a smooth, solicitous charm; a highly emotional public demeanor, coupled with a guarded, duplicitous one; loyalties to deep-pocketed friends responsible for his political ascent; and a wife who frequently embarks on goodwill trips to third world nations. Apparently, four years of successive scandals surrounding the Clinton administration (Travelgate, Filegate, Indogate, Paulagate, etc.) have provided quite the inspiration for many a screenwriter. Never before have so many cinematic presidents—and their associates—been involved in such over-the-top nefariousness.

MOVIE	DUBIOUS ACTIVITY
ESCAPE FROM L.A. (1996)	Kurt Russell is hired by the president to track down—and kill—his wayward teenage daughter.
MY FELLOW AMERICANS (1996)	Jack Lemmon and James Garner are two affable, good-natured ex-presidents who are forced to hightail it out of D.C. when they're potentially linked to scandal.
THE SHADOW CONSPIRACY (1997)	Charlie Sheen plays a Stephanopoulos-like adviser who discovers that the itchy vice-president—in league with the chief of staff—plans to assassinate the president.
MURDER AT 1600 (spring)	Wesley Snipes plays a D.C. homicide detective called in to quietly investigate a slaying at the White House.
AIR FORCE ONE (in production)	Harrison Ford is a rakish Clinton stand-in; when hijacked mid-flight, he unblinkingly kills a female journalist to save his own skin.
PRIMARY COLORS (in production)	Adaptation of Joe Klein's thinly veiled portrait of Clinton; John Travolta will play the good-looking, super-libidinal southern governor–presidential candidate with a condescending, critical wife, a propensity to lie, and a long-rumored illegitimate child.

Photograph by Graham Kuhn/Castle Rock.

Australian theater actor who plays the real-life pianist David Helfgott. As screenwriter Jan Sardi tells it, Helfgott suffered through a driven childhood in the house of Polish refugees who lost their relatives in the Holocaust. The father (Armin Mueller-Stahl), a bearish domestic tyrant, bullies his talented son into winning competitions, then crushes the boy with guilt when he tries to leave home to continue his career. Bent over from fear, skinny and pale, all glasses and big hands, the teenage boy is so spooked that he collapses smack-bang on the piano as he completes a performance of Rachmaninoff's Piano Concerto No. 3. After shock treatment, he winds up in the bin, then makes a long climb back. *Shine* is meant to chronicle the triumph of the human spirit, but it's mostly a crock. (Denby; 12/2/96) (1 hr. 45 mins.; PG-13) *Angelika Film Center; Chelsea; Murray Hill Cinemas; Cinema I, II, Third Ave.; Lincoln Square; Pavilion/Windsor.*

Sling Blade—A mildly retarded young man—who, as a child, slew his mother with a sling blade when he caught her having sex—is released, against his will, from an insane asylum. With John Ritter, Dwight Yoakam, and Billy Bob Thornton, who wrote and directed. (2 hrs. 14 mins.; R) *Angelika Film Center.*

★**Star Wars**—The twentieth-anniversary re-release of George Lucas's sci-fi classic. Starring Mark Hamill, Carrie Fisher, and Harrison Ford. (2 hrs. 1 min.; PG) *Chelsea West; Murray Hill Cinemas; Ziegfeld; First & 62nd St. Cinema; Orpheum; Lincoln Square; Pavilion/Windsor.*

SubUrbia—See David Denby, page 56. (1 hr. 57 mins.; R). *Area theaters.*

Swingers—A comedy about a tight-knit group of would-be hipsters who immerse themselves in Los Angeles's "cocktail nation" scene. Directed by Doug Liman. (1 hr. 37 mins.; R) *Screening Room.*

Les Voleurs—A detective investigating his brother's death becomes ensnared in a web of familial sexual intrigue. Starring Catherine Deneuve. Directed by Andre Téchiné. (1 hr. 57 mins.; NR) *Lincoln Plaza Cinemas.*

Waiting for Guffman—Christopher Guest stars as Corky St. Clair, a failed stage director who returns to his hometown of Blaine, Missouri, in the hopes of resuscitating his career. A mock-documentary in the *Spinal Tap* vein, although not as brilliant. Directed by Guest. (1 hr. 33 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.*

Zeus & Roxanne—A marine biologist (Kathleen Quinlan) and a musician (Steve Guttenburg) fall in love with the help of their pets—a dog and a dolphin. Directed by George Miller. (1 hr. 37 mins.; PG) *Village Theatre VII; 19th Street East; Criterion Center; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum; Nova; Olympia Cinemas.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Albino Alligator; Breaking the Waves; Kolya; Shine; Sling Blade; Waiting for Guffman.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Beverly Hills Ninja; Fierce Creatures.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Angel Dust; Screwed; Vertigo.* (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Microcosmos; Saint Clara; The Big Sleep; Walkabout.* (See also "Museums, Societies, Etc.")

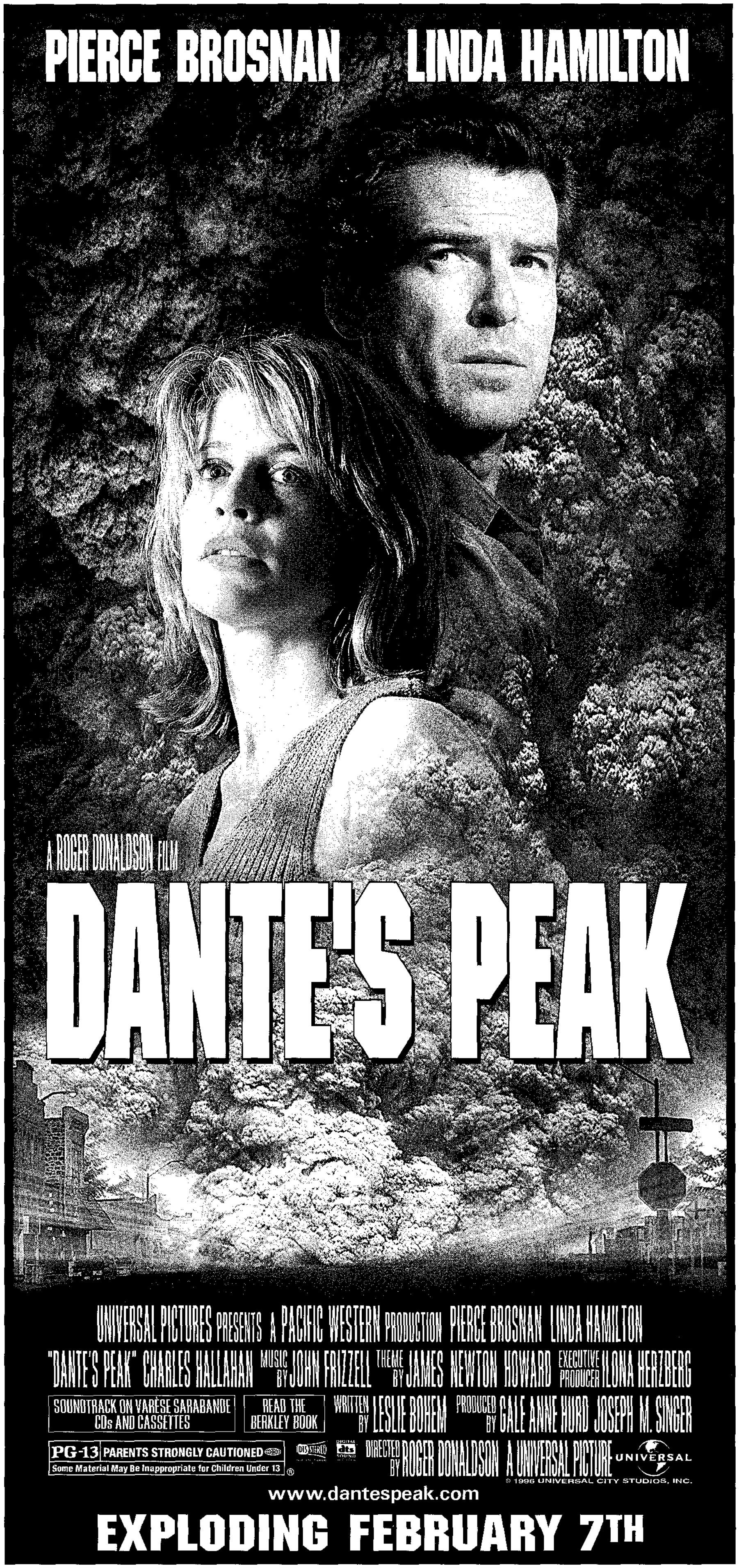
Quad Cinema—34 W. 13th St. (255-8800) *The English Patient.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Swingers; Citizen Ruth.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *The English Patient; Everyone Says I Love You; First Strike; Jerry Maguire; Marvin's Room; Metro; Prefontaine; Shadow Conspiracy.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Evita; Gridlock'd; In Love and War; Meet Wally Sparks; Mother; The People vs. Larry Flynt; Portrait of a Lady; Zeus & Roxanne.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *The Relic; Scream.*


PIERCE BROSNAN
LINDA HAMILTON
A ROGER DONALDSON FILM
DANTE'S PEAK
UNIVERSAL PICTURES PRESENTS A PACIFIC WESTERN PRODUCTION PIERCE BROSNAN LINDA HAMILTON
"DANTE'S PEAK" CHARLES HALLAHAN MUSIC BY JOHN FRIZZELL THEME BY JAMES NEWTON HOWARD EXECUTIVE PRODUCER ILONA HERZBERG
SOUNDTRACK ON VARÈSE SARABANDE CDs AND CASSETTES
READ THE BERKLEY BOOK
WRITTEN BY LESLIE BOHEM PRODUCED BY GALE ANNE HURD JOSEPH M. SINGER
PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
DTS STEREO
DIGITAL SOUND
DIRECTED BY ROGER DONALDSON A UNIVERSAL PICTURE
UNIVERSAL
© 1996 UNIVERSAL CITY STUDIOS, INC.
www.dantespeak.com
EXPLODING FEBRUARY 7TH

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Beverly Hills Ninja; Gridlock'd; In Love and War; Jerry Maguire; Marvin's Room; Shadow Conspiracy; Zeus & Roxanne.*

34th Street East—241 E. 34th St. (505-CINE#586) *Everyone Says I Love You.*

34th Street Showplace—238 E. 34th St. (532-5544) *Fierce Creatures; Gridlock'd; The Relic.*

Chelsea—260 W. 23rd St. (505-CINE#597) *The English Patient; Everyone Says I Love You; Evita; Fierce Creatures; Metro; Mother; The People vs. Larry Flynt; The Relic; Shine.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Star Wars.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Evita; The People vs. Larry Flynt; Shine; Star Wars.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Looking for Richard.*

Angelika 57—225 W. 57th St. (586-1900) *Citizen Ruth; Ridicule.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Gridlock'd.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Albino Alligator; One Fine Day.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Angel Baby; Johns.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Big Night.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Evita; Shine; Waiting for Guffman.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Beverly Hills Ninja; In Love and War; Jerry Maguire; Michael; Set It Off; Star Trek: First Contact; Turbulence; Zeus & Roxanne.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *In Love and War.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Breaking the Waves.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Metro.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *The English Patient; Ransom; Shadow Conspiracy.*

Guild 50th Street—33 W. 50th St. (757-2406) *Evita.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Gridlock'd.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Daylight; Fierce Creatures.*

Paris Theater—4 W. 58th St. (980-5656) *Hamlet.*

State—1540 Broadway (391-2900) *First Strike; Meet Wally Sparks; The Relic; Scream.*

Sutton—205 E. 57th St. (759-1411) *Metro; Prefontaine; Shadow Conspiracy.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Bound; Jingle All the Way; Looking for Richard; One Fine Day; Romeo and Juliet; The Long Kiss Goodnight; Trainspotting.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Star Wars.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Marvin's Room.*

86th Street—125 E. 86th St. (505-CINE#604) *Fierce Creatures; Scream.*

86th Street East—210 E. 86th St. (249-1144) *Evita; Shadow Conspiracy.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Michael.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Fierce Creatures; Meet Wally Sparks; Portrait of a Lady; Scream; Star Wars; Zeus & Roxanne.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Beverly Hills Ninja; Jerry Maguire; The People vs. Larry Flynt.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *The English Patient; Everyone Says I Love You.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Everyone Says I Love You; Gridlock'd; In Love and War; Jerry Maguire; Metro; The Relic; Star Wars; Zeus & Roxanne.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Mother.*

UA East—1629 First Ave., at 85th St. (249-5100) *Mother.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Scream.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Beverly Hills Ninja; First Strike; Gridlock'd; Metro; The Relic; Shadow Conspiracy; Zeus & Roxanne.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *La Cérémonie; The English Patient; Kolya; Prisoner of the Mountains; Secrets & Lies; Les Voleurs.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Everyone Says I Love You; Evita; Fierce Creatures; In Love and War; Meet Wally Sparks; Mother; The People vs. Larry Flynt; Shine; Star Wars.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *The Relic; In Love and War.*

New Coliseum—701 W. 181st St. (740-1545) *Beverly Hills Ninja; Meet Wally Sparks; Metro; Shadow Conspiracy; Zeus & Roxanne.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Gridlock'd; Metro; Zeus & Roxanne.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Zeus & Roxanne; Beverly Hills Ninja.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Marvin's Room.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *101 Dalmatians; Beverly Hills Ninja; Fierce Creatures; First Strike; Ghosts of Mississippi; Jerry Maguire; Metro; The Relic; Scream; The Preacher's Wife; Turbulence; Zeus & Roxanne.*

Concourse Plaza—214 E. 161th St. (588-8800) *Beverly Hills Ninja; First Strike; Gridlock'd; Metro; The Relic; Scream; Shadow Conspiracy; Space Jam; Star Wars; Zeus & Roxanne.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Fierce Creatures; Mother.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *101 Dalmatians; Beavis and Butt-head Do America; Beverly Hills Ninja; Fierce Creatures; First Strike; Ghosts of Mississippi; Gridlock'd; Metro; Prefontaine; The Relic; Scream; Turbulence; Zeus & Roxanne.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Evita; Fierce Creatures; In Love and War; Jerry Maguire; The Relic; Shadow Conspiracy; Zeus & Roxanne.*

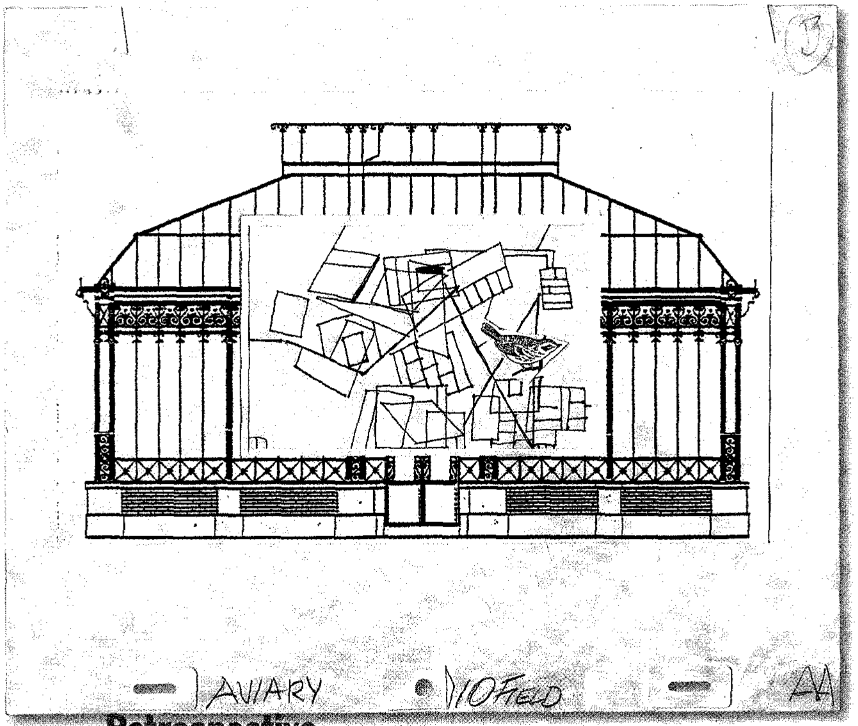
Brooklyn Heights—70 Henry St. (596-7070) *Ghosts of Mississippi; Mother; Secrets & Lies.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Gridlock'd; Metro; The Relic; Shadow Conspiracy.*

Cobble Hill—265 Court St. (596-9113) *The English Patient; Everyone Says I Love You; Evita; Jerry Maguire; The People vs. Larry Flynt; Zeus & Roxanne.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Beverly Hills Ninja; Meet Wally Sparks; Metro; Scream; Star Wars.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Gridlock'd; Metro; The Relic.*



Retrospective
Drawing Attention

Animator Jules Engel—who created such indelible cartoon characters as Mr. Magoo and Gerald McBoing-Boing—will be honored (along with his students and colleagues from the California Institute of the Arts) with a comprehensive retrospective at the Donnell Media Center, beginning February 6. Among the works to be screened: Tim Burton's rarely seen *Vincent;* Harry Selick's *James and the Giant Peach;* and Engel's own *Aviary* (above). (See "Museums, Societies, Etc." for info.)

Photograph courtesy of the Donnell Library Center.

Opening Blastoff

In 'Dante's Peak,' the first of two volcano movies to be released this year, Pierce Brosnan (dangling, above) plays a volcanologist who predicts imminent apocalyptic fury in a sleepy northwestern town. Linda Hamilton is the initially skeptical mayor who comes around to his way of thinking—after some smooching. Opens February 7.

Photograph by Ben Glass/Universal City Pictures.

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Meet Wally Sparks; Metro; Shadow Conspiracy.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *First Strike; Gridlock'd; Metro; The Relic; Scream.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Beverly Hills Ninja; Everyone Says I Love You; Fierce Creatures; In Love and War; Star Wars; Zeus & Roxanne.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Meet Wally Sparks; The Relic; Scream; Shadow Conspiracy.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Everyone Says I Love You; Evita; The Relic; Shine; Star Wars.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Gridlock'd; Metro.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Beverly Hills Ninja; Meet Wally Sparks; Metro; The Relic; Shadow Conspiracy.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Beverly Hills Ninja; Evita; Fierce Creatures; In Love and War; Jerry Maguire; Metro; Mother; The People vs. Larry Flynt; Star Wars; Zeus & Roxanne.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Fierce Creatures; First Strike; Meet Wally Sparks; Metro; The Relic; Scream; Zeus & Roxanne.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *The English Patient; Everyone Says I Love You; Evita; Metro; Mother; Shadow Conspiracy; Zeus & Roxanne.*

Cinema 5—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Beverly Hills Ninja; Gridlock'd; Metro; Scream; Shadow Conspiracy.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Shadow Conspiracy; Mother.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Beverly Hills Ninja; The People vs. Larry Flynt; Star Wars; Zeus & Roxanne.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *First Strike; Metro; Scream.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Beverly Hills Ninja; Fierce Creatures; In Love and War; Jerry Maguire; The Relic; Shadow Conspiracy; Star Wars; Zeus & Roxanne.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Gridlock'd; In Love and War; Metro; The Relic.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *Everyone Says I Love You; Shine.*

Fresh Meadows—190-02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Evita; Fierce Creatures; In Love and War; Jerry Maguire; Mother; The People vs. Larry Flynt; Star Wars; Zeus & Roxanne.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Gridlock'd; Metro; Shadow Conspiracy.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Fierce Creatures; Jerry Maguire; Meet Wally Sparks; Scream.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Beverly Hills Ninja; Fierce Creatures; Jerry Maguire; Metro; Michael; The Relic; Star Wars; Zeus & Roxanne.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Angel Baby; La Cérémonie; Johns; Les Voleurs.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Metro; Meet Wally Sparks.*

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Beverly Hills Ninja; Meet Wally Sparks; Scream; Shadow Conspiracy.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Fierce Creatures; In Love and War; Jerry Maguire; The People vs. Larry Flynt; Star Wars.*

Trylon—98-81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Evita.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Beverly Hills Ninja; Fierce Creatures; Jerry Maguire; Meet Wally Sparks; The Relic; Shadow Conspiracy.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Beverly Hills Ninja; Jerry Maguire; Meet Wally Sparks; Michael; Prefontaine; The Relic.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Beverly Hills Ninja; Everyone Says I Love You; Evita; Fierce Creatures; In Love and War; Jerry Maguire; Meet Wally Sparks; Metro; Mother; The People vs. Larry Flynt; The Relic; Scream; Shadow Conspiracy; Star Wars; Zeus & Roxanne.*

Museums, Societies, Etc.

American Museum of the Moving Image—2/8 and 2/9: *Blue Velvet* (1986), *Le Cowboy et le Frenchman* (1988), and *Industrial Symphony No. 1* (1990). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Anthology Film Archives—2/3–2/5: *Ulysses' Gaze* (1995). "Mike Leigh." 2/3: *Abigail's Party* (1977). 2/5: *Hard Labour* (1973). 2/7: *Four Days in July* (1985). 2/9: *Grown Ups* (1980). "Vera Chytilova." 2/6: *The Ceiling* (1961) and *Prague* (1987). 2/7: *Panel Story* (1979). 2/8: *Wolf's Cabin* (1987). 2/9: *The Apple Game* (1976). "Andrei Tarkovsky." 2/7: *Nostalghia* (1983). 2/8: *Directed by Andrei Tarkovsky* (1988). 2/9: *The Mirror* (1974). 32 Second Ave., at 2nd St. (505-5181); $7.

Casa La Femme—An ongoing Sunday-night festival with food keyed to the film. 2/9: *Lolita* (1962). 150 Wooster St. (505-0005).

Cinema Village 12th St—"Hong Kong Sexploitation." 2/6-2/8: *Chinese Torture Chamber* (1994). 2/5: "Life and Death in the 1950's." Beginning 2/7: *Visiting Desire* (1996). 22 E. 12th St. (924-3363); $8.

A Different Light—2/9: *The Postman Always Rings Twice* (1946). 151 W. 19th St. (989-4850); free.

Donnell Media Center—"A Tribute to Jules Engel and CalArts Animation." 2/6: *Filter Gallery* (1973), *Sonoma* (1977), *Sky Heart* (1988), *Heavy-Light* (1990), *Odalisque* (1981), and *The Colours of My Father* (1991). 20 W. 53rd St. (621-0619); free.

Film Forum—"Chandler, Hammett, Woolrich & Cain." 2/3: *The Blue Dahlia* (1946), *The Glass Key* (1942), and *Ossessione* (1942). 2/4 and 2/5: *The Window* (1949) and *Deadline at Dawn* (1946). 2/6: *Convicted* (1938), *Money and the Woman* (1940), and *Gypsy Wildcat* (1944). 2/7 and 2/8: *Murder, My Sweet* (1944) and *Lady in the Lake* (1946). 2/9: *The Bride Wore Black* (1968). 2/10: *The Brasher Doubloon* (1947) and *The Falcon Takes Over* (1942). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"The Films of Charles Burnett: Witnessing for Everyday Heroes." 2/3 and 2/4: *Killer of Sheep* (1977). 2/3–2/4 and 2/7–2/9: *Nightjohn* (1996). 2/4 and 2/5: *Bless Their Little Hearts* (1984). 2/4–2/6: *The Horse* (1973). 2/7: *My Brother's Wedding* (1984). 2/8 and 2/9: *To Sleep With Anger* (1990) and *America Becoming* (1991). 65 W. 65th St., plaza level (875-5600); $8.

French Institute—2/4: *Augustin* (1995) and *L'Affaire est dans le sac* (1932). 2/11: *Max. mon amour* (1986). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Museum of Modern Art—"Rainer Werner Fassbinder." 2/3: *Beware of a Holy Whore* (1970) and *Whity* (1970). 2/4: *The American Soldier* (1970) and *Recruits in Ingolstadt* (1970). 2/6: *Martha* (1973) and *Das Kaffeehaus* (1970). 2/7: *Jail Bait* (1972). 2/7 and 2/8: *World on a Wire* (1973). 2/8: *Bremen Freedom* (1972). 2/9: *Ali: Fear Eats the Soul* (1973). "Fassbinder's Favorites: From the Archives." 2/3: *Band of Angels* (1957). 2/3 and 2/7–2/8: *The Exterminating Angel* (1962). 2/4: *Accatone* (1961). 2/7 and 2/8: *The Servant* (1963). 2/7 and 2/9: *Mother Krausen's Trip to Happiness* (1929). 2/9: *All That Heaven Allows* (1955), *Zéro de conduite* (1932), and *Un Chant d'amour* (1950). 11 W. 53rd St. (708-9480); $8.

Screening Room—Sundays: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal (334-2100) $8 ($5 for brunch patrons).

Symphony Space—"Godard & Co." 2/11: *Pierrot Le Fou* and *Forty Guns.* 2537 Broadway (864-5400); $8.

Whitney Museum of American Art—"Charles Atlas: The Hanged One." 945 Madison Ave., at 75th St. (717-0723); $8.

theater

Lyle Kessler's *Robbers*...Show-Stopping CDs

Previews
A Bronx Tale

Originally scheduled to open Off Broadway in 1994, Bryan Goluboff's *In-Betweens* mysteriously closed after the dress rehearsal. Instead, it premiered in the Bronx neighborhood that inspired this tale of love, crime, and cross-dressing. After seeing the Belmont Italian American Playhouse's production, two of the original producers have decided to bring it back downtown. *In-Betweens* opens at the Cherry Lane Theatre on February 18.

Photograph by Carol Rosegg.

Broadway

Previews and Openings

Last Night of Ballyhoo—Alfred Uhry's first new play since *Driving Miss Daisy*, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind*. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/27 opening. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Stanley—Circle in the Square returns with this acclaimed London show about English artist Stanley Spencer. Starring Anthony Sher, making his New York debut in the title role. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for 2/20 opening. *Circle in the Square, 1622 Broadway, at 50th St. (239-6200).*

Three Sisters—Scott Elliott's all-star production of Chekhov's classic tale of yearning. With Billy Crudup, Amy Irving, Eric Stoltz, David Strathairn, Lili Taylor, and Jeanne Tripplehorn. $55. Tues.–Sat. at 8, Sat. and Sun. at 2. In previews for a 2/13 opening. *Roundabout Theatre's Stage Right, 1530 Broadway at 45th St. (869-8400).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Ann Reinking is suavely slinky with a demureness that oozes sex; Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness. And James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. Minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Joel Grey. (Simon: 12/2/96) $47.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Richard Rodgers, 226 W. 46th St. (307-4100). 2 hrs. 30 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Defending the Caveman—Rob Becker's one-man show, now starring Michael Chiklis, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $49.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Booth Theatre, 222 W. 45th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. Whoopi Goldberg takes over on 2/11. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Jasmine Guy as Rizzo. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 2/23. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Dixie Carter as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. No performances 1/6–1/12. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea*. For insomniac luxury-lovers of all ages. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/18/96. *Broadhurst, 235 W. 44th St. (239-6200).*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Present Laughter—A clever fellow, this Scott Elliott, but now he has gone too far. The director has taken Noel Coward's sleek, sophisticated comedy and staged it as the crassest farce. Garry Essendine, the fey, egocentric, matinee-idol hero, is doubtless modeled on the author himself, but Coward never fully emerged from the closet. It is not for Elliott to out one of his plays. Here the women are made shriller, sillier, or more predatory than called for, the men more effete, narcissistic, overtly homosexual. Frank Langella does ample justice to Elliott's Essendine: One wonders what he could have done with Coward's. (Simon: 12/2/96) $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/18/96. *Walter Kerr, 219 W. 48th St. (239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

Dreamstuff—A new musical version of the Aladdin's-lamp fairytale, in a nineties setting. $37.50. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for a 2/17 opening. *Samuel Beckett Theater, 420 W. 42nd St. (307-4100).*

A Huey P. Newton Story—Roger Guenveur Smith's take on the life of the founder of the Black Panther Party, with sound design by Marc Anthony Thompson. $20. Wed.–Sat. at 8, Sun. at 2 and 7. In previews for a 2/12 opening. Through 3/9. *LuEsther Hall, Joseph Papp Public Theater, 425 Lafayette St. (239-6200).*

In-Betweens—A new play by Byan Goluboff, a love story set in the Bronx. $35. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. In previews for a 2/18 opening. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Minutes From the Blue Route—A family dismantles their house, packing up memories and mementos, over the course of a four-day, action-packed weekend. By Tom Donaghy. $32. Tues.–Sat. at 8, Sun. at 7. Opened: 1/30/97. *Atlantic Theatre Company, 336 W. 20th St. (239-6200).*

Mrs. Cage—A suburban housewife admits to a crime, but is unwilling to take responsibility for her action. By Nancy Barr; directed by and starring Alberta Handelman. $25. Thurs.–Sat. at 8, Sat. and Sun. at 3. Opening 2/3. Through 2/23. *Martin R. Kaufman Theater, 534 W. 42nd St. (279-4200).*

Peter and Wendy—Mabou Mines's musical puppet show for grown-ups, based on J. M. Barrie's classic "I'll never grow up" book. $10–$25. 2/4–2/8 at 7, 2/9 at 3, 2/13–2/15 at 7, 2/16 at 3, 2/18–2/22 at 7, 2/23 at 3, 2/27–3/1 at 7, 3/2 at 3. *New Victory Theatre, 209 W. 42nd St. (239-6200).*

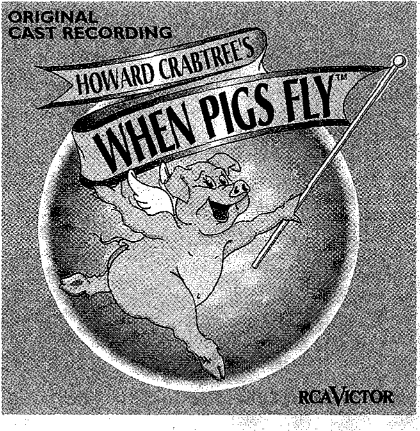
Psychopathia Sexualis—John Patrick Shanley's fetish comedy, starring Daniel Gerroll, Andrew McCarthy, and Park Overall. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. In previews for a 2/26 opening. *Manhattan Theatre Club's Stage I, City Center, 131 W. 55th St. (581-1212).*

A Question of Mercy—The world premiere of David Rabe's meditation on assisted suicide (obviously this year's soul-search issue). $25. Tues.–Sat. at 8, Sun. at 2 and 7. In previews for a 2/25 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Robbers—A new play by *Orphans* writer Lyle Kessler, set in a world of shifting identities and industrial espionage. Starring Michael Rapaport, Jonathan Hadary, and Paul Ben-Victor. $45.

THE MUSICAL
RCA VICTOR

SONGS FROM
RAGTIME
THE MUSICAL



Recordings

You Can Take It With You

Charmed by Joel Grey's tremolo "Mr. Cellophane"? Reduced to tears of laughter by John Treacy Egan's turn as the loveable lovelorn hunchback in "Quasimodo: The Musical"? Both *Chicago* and *Howard Crabtree's When Pigs Fly* are now out on CD, joined by what is sure to be one of the musical events of next season: *Ragtime*. If you can't go to Toronto, here's a preview.

Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for a 2/20 opening. *American Place Theatre, 111 W. 46th St. (239-6200).*

Three One-Acts by Sam Shepard—*The Sad Lament of Pecos Bill on the Eve of Killing His Wife, Killer's Head,* and *Action;* directed by Darrell Larson. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 2/9 opening. *Susan Stein Shiva Theater, Joseph Papp Public Theater, 425 Lafayette St. (239-6200).*

Now Playing

Americana—$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. *Theatre East, 211 E. 60th St. (838-9090).*

Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. On hiatus until 3/1. $20–$25. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Kaufman Theatre, 534 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15–$35. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700).*

Boychik—Starring Richard Kline, an exploration of emotions after a father's death. $40–$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Concert Pianist—A one-man show starring Barry Neikburg chronicling a pianist's search for the ideal teacher. $35. Tues.–Thurs., Sat. at 8, Wed. and Sun. at 2, Sun. at 7. Opened: 1/19/97. *Jewish Repertory Theatre's Playhouse 91, 316 E. 91st St. (831-2000).*

Do Lord Remember Me—Esther Rolle stars in the New Federal Theatre's production of James de Jongh's oral history of slavery. $20. Opened: 1/15/97. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (772-4448).*

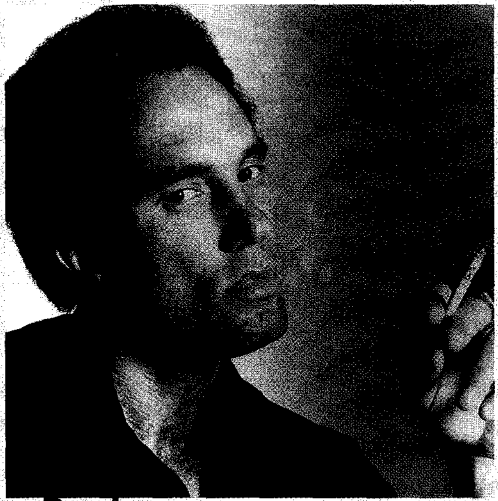
Evolution—A multidisciplinary rock-music extravaganza. $30; $10 student rush tickets available one hour before curtain for all performances. Wed.–Sat. at 8, Sat. and Sun. at 2. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Family Values—A he said/she said comedy about a middle-aged Manhattan couple's midlife breakup. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Irish Arts Center, 553 W. 51st St. (358-5174).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $35–$40. Mon., Wed.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

Full Gallop—This is the monodrama—I mean monofarce—about Diana Vreeland, the fearsome fashion arbiter, who for decades wielded style-making power from behind her desks at *Harper's Bazaar* and then *Vogue.* A whirlwind bearing aloft talented models, designers, and photographers, she was a scintillating wit and fabulous character in her own right and wrong. We are granted an hour and three quarters with a fabled *monstre sacrée* in her demonic digs as we listen to her recollect a chicly checkered past; pass canny judgment on people and fashions and life; conduct uproarious dialogues with her skeptical French maid, Yvonne, over the intercom; and hobnob telephonically with the luminaries of international society. As sublimely performed by Mary Louise Wilson—whose makeup, utterance, and demeanor fit Vreeland to a tee—this is the highest hilarity, the Everest of camp. Hear Miss Wilson say, "You can't destroy Europe; you can't even nick it," or "We allowed a splash of bad taste—no taste is what I am against," and you will feel transported into Thalia's lap. (Simon: 10/14/96.) $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*



Previews

Huey and Cry

Having dealt in his performance pieces with the lives of Frederick Douglass, Christopher Columbus, and the Creole mafia, Roger Guenveur Smith now sets his sights on the life of Black Panther Party founder Huey P. Newton. The straightforwardly titled 'A Huey P. Newton Story' combines a monologue with music and sounds designed by Marc Anthony Thompson.

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7. Opens 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—One of 1996's more melancholy theater trends was the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Late Night Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $25–$32.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church, 308 W. 46th St. (279-4200).*

The Lucky Chance—Jean Cocteau Rep performs Aphra Behn's Restoration comedy, twisting marriage and commerce into a seemingly hopeless tangle. $24. Thurs.–Sat. at 8, Sun. at 3. Through 2/9. *Bouwerie Lane Theatre, 330 Bowery at Bond St. (677-0060).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $25–$45. Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2 and 5, Sun. at 3 and 6. *Lamb's Theatre, 130 W. 44th St. (997-1780).*

Making Porn—A play about the gay porn industry starring real-life porn stars Blue Blake and Ryan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Mother Courage—The Eric Bentley/Darius Milhaud adaptation of Bertolt Brecht's *Mother Courage and Her Children,* presented in rotating repertory through March 28. $24. Thurs.–Sat. at 8, Sun. at 3. Opened: 1/19/97. *Bouwerie Lane Theatre, 330 Bowery, at Bond St. (677-0060).*

My Astonishing Self—Donal Donnelly channels George Bernard Shaw in this one-man show, adapted by Michael Vosey from Shaw's reminiscences, love letters, and diaries. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. Opened 1/23/97. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Neat—Charlayne Woodard's portrait of coming of age in the civil-rights era. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway, at 76th St. (580-1313).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

The Red Address—David Ives's new play, mysterious but not magical, about the disjunction between an American businessman's public front and private romance. $32.50–$37.50. Tues.–Sat. at 8, Sat. at 2, and Sun. at 3 and 7. Opened: 1/13/97. *Second Stage Theatre, 2162 Broadway, at 76th St. (239-6200).*

Scapin—Bill Irwin's fresh adaptation of Molière's classic tale of a servant who is pulling all the strings. $50. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 3/16. *Laura Pels at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Second-Hand Smoke—A new play by Obie winner Mac Wellman, set in an apocalyptic landscape near

Photograph by Jay Blakesberg.

Photograph by Carol Rosegg.

Previews

Canned Laughter

If pulp theater is a genre, here's a prime suspect. A dash of Jim Thompson, a smidgen of James M. Cain, mixed with swift scene changes, women who look great in a cloud of cigarette smoke, and a bumpkin on the make. Lyle Kessler's *Robbers* has it all. Each act has eleven scenes, and Kessler's hero, played by the ever-endearing Michael Rapaport, has as many identities. Set in an internationally staffed canning factory in deepest Brooklyn, *Robbers* turns a detective yarn into a commentary on race, sex, and the stereotypical search for one's own identity. All this, with more than a hint of the dark hilarity that marked Kessler's *Orphans*, a big hit for Chicago's Steppenwolf Theater Company and director Gary Sinise in 1984.

"It's a parable," Kessler says, not entirely unexpectedly. "It's the journey of this kid in Brooklyn who lives a repressed existence and is released by taking on someone else's identity." All this multiplicity is strictly aboveboard—after all, the kid is working as an undercover agent. "He delights in the fact that he's finding himself doing things he's never done before—having affairs with beautiful women, male bonding," Kessler says. A little wish-fulfillment? "Oh yes." As in all *noir*, the hero falls in with the wrong crowd, a rat-catcher among the rats. Will the kid turn to a life of crime or turn in his friends? That's hardly at issue. What Kessler's play really is is a pointed commentary on the masks we all wear, tricked up into a very enjoyable entertainment. **Alexandra Lange**

the riverside town of Gradual. $33–$35. Tues.–Fri. at 8, Wed. and Sat. at 2 and 8, and Sun. at 3. Opened: 1/16/97. *Primary Stages, 354 W. 45th St. (333-4052).*

Steward of Christendom—Donal McCann stars in Sebastian Barry's harrowing tale of his great-grandfather's choice between the Catholic Church and the crown in prerevolutionary Ireland. $20–$55. 2/4–2/8, 2/11–2/15, 2/18–2/22 at 8, 2/9, 2/16, 2/23 at 3. *BAM Majestic Theater, 651 Fulton St., Brooklyn (718-636-4100).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Off-Off Broadway

Beirut—Alan Bowne's allegorical play about sex and death. $12. Wed.–Sat. at 7 through 2/8, at 10 thereafter. *Expanded Arts, 85 Ludlow St. (253-1813).*

The Heist—A black comedy about stew, Sinatra, and safecracking. $12. Thurs.–Sat. at 7:30. *Expanded Arts, 85 Ludlow St. (253-1813).*

Hot Mouth: You Say What I Mean but What You Mean Is Not What I Said—A new Hot Mouth show, performed a cappella. $13–$18. Wed.–Sat. at 8, Fri. and Sat. at 10:30, Sun. at 7. *Classic Stage Company, 136 E. 13th St. (777-1441).*

King Gordogan—A critique of tyranny by Yugoslavia's Radovan Ivsic. $12. Mon., Thurs.–Sat. at 8. *Ohio Theatre, 66 Wooster St. (439-4895).*

The Little Frieda Mysteries—David and Amy Sedaris's new dysfunctional drama. $15. Thurs.–Sat. at 10, Mon. and Wed. at 8. *The Club at La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Marking—A new play about two couples and an infidelity. $12. Tues.–Sun. at 8, Sat. at 3. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Permanent Brain Damage: (Risk It! Risk It!)—Richard Foreman's new comedy. $10–$15. Thurs.–Sat. at 8, Sun. at 3. *Ontological Theater, 131 E. 10th St. (533-4650).*

The Portable Pioneer and Prairie Show—A hard-luck tale of Midwestern pioneers. $25. Thurs. and Fri at 7:30, Sat. at 2 and 7:30, Sun. at 2 and 7. *Theatre of The Riverside Church, 120th St. and Riverside Dr. (279-4200).*

Savage in Limbo—John Patrick Shanley's comedy about five sedentary singles. $12. Wed.–Sat. at 8, Sun. at 3. Through 2/9. *Studio Theater 4A, 29 E. 19th St. (462-9279).*

South—Julian Green's 1955 pre–Civil War drama. $12–$15. Tues.–Sat. at 8, Sun. at 7. *HERE, 145 Ave. of the Americas (647-0202).*

Stuck—An out-of-work actor with a Jack Kerouac fixation. $10. Fri. and Sat. at 10:30. *HERE, 145 Ave. of the Americas (647-0202).*

Uncle Vanya—Chekhov's classic. $10. Tues.–Sat. at 8, Sat. and Sun. at 3. *The Producer's Club, 358 W. 44th St. (604-4917).*

A Waltz With Tennessee—An evening of Tennessee Williams's early plays, including *This Property Is Condemned* and *Talk to Me Like the Rain*. $15. Tues.–Sat. at 8, Sun. at 3. *Miranda Theatre, 259 W. 30th St. (544-1745).*

Ward Number Six—First American stage adaptation of Chekhov's 1892 novella. $12. Thurs.–Sat. at 8, Sun. at 3:30 and 8. Through 2/16. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Whiplash—Shelly Mars's "Tale of a Tomboy." $15. Wed., Thurs., and Sun. at 8:30, Fri. and Sat. at 8:30 and 10:30. *Grove St. Playhouse, 39 Grove St. (631-1000).*

for information call

NEW YORK

For the latest on restaurant trends, nightspots, Broadway shows, concerts, sporting events, and more, turn to NEW YORK's Information Services Department.

To get information about any articles or reviews that have appeared in NEW YORK, just call 212-508-0755.

Rediscover the world's greatest city by calling the Information Services Department, Monday-Friday, 10:30 A.M. to 4:00 P.M.

art

Bill Bartman...Hope Collection...Peter Cain

Galleries

Solos

Madison Avenue and Vicinity

Nick Blosser—Paintings of landscape that draw on the artist's past experiences and memories; through 3/8. Baumgold, 128 E. 72nd St. (861-7338).

Gary Brotmeyer—Altered found photographs and collages; through 3/1. Ubu, 16 E. 78th St. (794-4444).

Earl Cunningham—Vividly colored paintings of interior and coastal scenes of Florida and Maine by this self-taught artist (1893–1977) who lived in St. Augustine, Florida; through 3/1. Beacon Hill, 980 Madison Ave. (734-3636).

Willem de Kooning—A selection of paintings made between May 1983 and June 1984 that have not been previously exhibited and are characterized by lyrical, ribbonlike contours in red and blue on white grounds, with touches of yellow, green, and purple; through 3/29. Marks, 1018 Madison Ave. (243-0200).

Bruce Edelstein—Large charcoal drawings of contorted figures; 2/5–3/8. Cadé, 1045 Madison Ave. (734-3670).

Jenni Lukac—Two video installations that address the relationship of the photographic image to the formation and maintenance of memory; through 2/25. Sculpture Center, 167 E. 69th St. (879-3500).

Ray Johnson—Collages from the late artist's estate that were made between 1957 and 1990 and have not been previously exhibited; 2/7–3/15. Feigen & Co., 49 E. 68th St. (628-0700).

Sigmar Polke—A selection of the German artist's early works on paper; through 3/8. Werner, 21 E. 67th St. (988-1623).

Bill Traylor—A selection of the self-taught artist's paintings on paper made between 1939 and 1942 that were collected by his friend and patron Charles Shannon; through 3/8. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

57th Street Area

Wilfrid-Gabriel De Glehn—Landscapes, portraits, and figure studies by this British Impressionist who was a close friend of the American expatriate artist John Singer Sargent; through 3/1. Spanierman, 45 E. 58th St. (832-0208).

Lois Dodd—A 25-year survey of paintings by the American realist and pioneer of the Tenth Street scene of the fifties; 2/6–3/8. Fischbach, 24 W. 57th St. (759-2345).

Mark Francis—Monochromatic paintings whose fields of repeating organic forms are based on microphotographs of cells and chromosomes; through 2/22. Boone, 745 Fifth Ave. (752-2929).

Philip Geiger—Paintings of figures in interiors that suggest enigmatic relationships; through 3/1. Tatistcheff, 50 W. 57th St. (664-0907).

Alfred Leslie—A retrospective of prints whose imagery consists of nudes, portraits, and landscapes; through 3/1. Pace Prints, 32 E. 57th St. (421-3237).

Tim Prentice—Kinetic sculptures; through 2/22. Davidson, 41 E. 57th St. (759-7555).

Charles G. Shaw—Geometric paintings and sculptures by this American modernist (1892–1974) who had his first success in the twenties as a writer for the *New Yorker*, *Vanity Fair*, and other magazines; through 2/22. Washburn, 20 W. 57th St. (397-6780).

Anthony Springer—Paintings of architectural scenes in lower Manhattan; through 3/8. David Findlay, Jr., 41 E. 57th St. (486-7660).

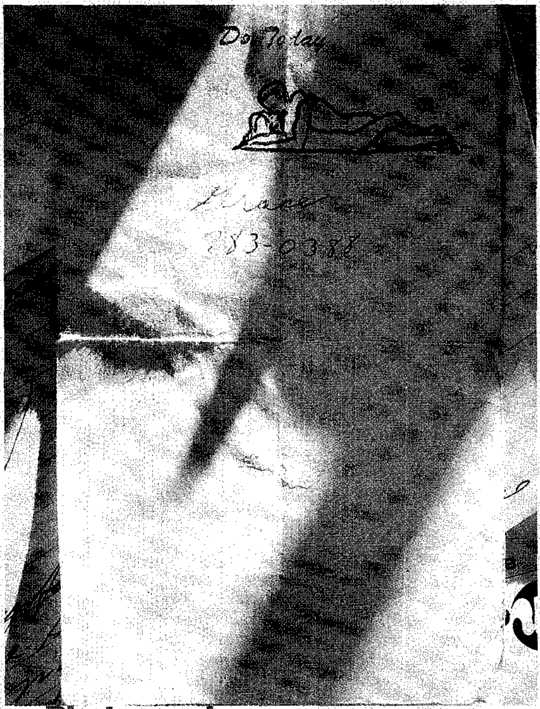
Alessandro Twombly—Organic abstract sculptures in bronze, plaster, and clay; through 2/28. Janis, 110 W. 57th St. (586-0110).

Tom Uttech—Paintings of wildlife in forest settings; 2/5–3/1. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Ursula von Rydingsvard—Recent sculptures, including a large environmental installation of graphite-rubbed carved cedar whose forms are based on letters written on the ground and then built up until the actual word is completely obscured; through 3/1. Lelong, 20 W. 57th St. (315-0470).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



Photography
There's Hope

There are more traditional renditions of hope than Larry Sultan's 'Grace' (above), certainly, but as the 100 works by contemporary photographers in "Hope Photographs" attest, hope is anywhere you find it. At the National Arts Club, 15 Gramercy Park South; through February 28.

SoHo and TriBeCa

Stephen Andrews—Paintings depicting various weather conditions; through 3/1. Lombard/Freid, 470 Broome St. (334-5060).

Ilan Averbuch—Monumental sculptures in wood, lead, stone, cast iron, and glass; through 2/25. Hoffman, 429 W. Broadway (966-6676).

Jens Birkemose—Paintings and drawings that depict chaotic patterns built up of fragmented codes and pictorial connections; through 2/22. DCA, 420 W. Broadway (334-3331).

Stephanie Borns/Doug Martin—Paintings of figures and objects in simple compositions, using a palette of earth tones/Paintings of Hudson River Valley landscapes, many of which incorporate large topographical maps; through 2/26. Cowles, 420 W. Broadway (925-3500).

Gregory Corn/John Wigmore—New sculpture by both that evolves from such natural elements as light, paper, gravity, and stone; through 2/22. Woodward, 476 Broome St. (966-3411).

Bill Davenport—Sculptural parodies of household objects such as toys, food, and appliances; through 2/22. Cristinerose, 395 W. Broadway (431-1862).

Liam Gillick—An installation of objects and images titled *Discussion Island* that is the artist's vision of a post-utopian future and whose title refers to a lost Celtic place where clans would maintain a shared island, each taking turns to farm it in yearly rotation; through 2/22. Basilico, 26 Wooster St. (966-1831).

David Hartt/Anton Vidokle—Photographs and a video installation/Heat-transferred and hand-sewn wall pieces. Through 2/22. Deven Golden, 16 Mercer St. (334-3124).

Nancy Frey Jarecki/Devon Dikeou—Six collage paintings depicting monochromatic scenes of dead Christmas trees abandoned on sidewalks and "shrine boxes" made of glass and pine/A floor drawing of a randomly selected section of Michelangelo's Sistine Chapel and an accompanying architectural computer drawing of the entire ceiling. Through 2/22. Grand Salon, 83 Grand St. (226-1861).

Michael Joo—New sculptures that address the fleeting nature of existence by incorporating such ephemeral materials as mist and smoke; through 2/28. Kern, 558 Broadway (965-1706).

Sherry Kerlin/Judith Linhares—Ink-on-paper drawings of children in menacing or confrontational situations with adults, figures symbolizing death, or animals/Narrative paintings that depict fantastical scenes of birds, frogs, flowers, trees, animals, and people; through 3/1. Thorp, 130 Prince St. (431-6880).

Kevin Larmon—Paintings that begin with a collage of pornographic images, over which layers of

Photograph courtesy of the National Arts Club.

paint are added until the collages have almost disappeared; 2/7–3/8. Marcus, 578 Broadway (226-3200).

Barry Le Va—Recent drawings by the sculptor that depict dense, tightly configured matter in precise compositions; through 3/8. Nolan/Eckman, 560 Broadway (925-6190).

Ken Lum—Dresser-size mirrors into whose frames snapshot photographs have been inserted; through 3/8. Rosen, 130 Prince St. (941-0203).

Gina Manola—Works in which photographs of children's toy blocks are manipulated in color, scale, and surface and transferred to plastic on stretchers; through 2/22. Martz, 580 Broadway (334-3348).

Michael Merchant/Steven Brower—A twenty-foot helium blimp floating in the gallery against a "skyline" of photographs of postcards of popular tourist destinations/A scale model of a 3,000-foot-long fictitious building set in a desert landscape; through 2/22. TZ'Art, 28 Wooster St. (966-9059).

Annette Messager—Recent sculpture; through 2/22. Gagosian, 136 Wooster St. (228-2828).

Ross Neher—Paintings inspired by the artist's stay in the medieval town of Gubbio, Italy; 2/6–3/1. M-13, 72 Greene St. (925-3007).

Ben Patterson—An installation that is the artist's meditation on growing up in Pittsburgh; through 2/22. Harvey, 537 Broadway (925-7651).

Gael Stack—Recent works in oil on paper; through 2/22. Condeso/Lawler, 524 Broadway (219-1283).

Chelsea

Peter Cain—Paintings of landscapes and figures from the past two years by this artist who died from a cerebral hemorrhage on January 5, 1997, at the age of 37; through 3/15. Marks, 523 W. 24th St. (243-0200).

Heide Fasnacht—Large-scale wall sculptures made of colored latex and metal springs, or with torn felt blankets, whose abstract imagery is derived from charts and maps; through 2/23. Maynes, 529 W. 20th St. (741-3318).

Christian Garnett—New abstract paintings; through 2/28. Auchincloss, 601 W. 26th St (966-7753).

Louise Lawler—Large-scale photographs taken at the gallery's new premises before and during its renovation, and two sculpture installations (one of them a collaboration with the artist Allan McCollum); through 3/15. Metro Pictures, 519 W. 24th St. (206-7100).

Other

Florencio Gelabert—Sculptures that combine wood with barbed wire, charcoal, sickles, and other objects and materials that evoke violence and roughness, by a Cuban-American artist; through 3/1. Intar, 420 W. 42nd St. (695-6134).

Margo Pelletier/Gillian Jagger—Works using images and text/New sculpture. Through 3/2. TransHudson, 416 W. 13th St. (242-3232).

Marnie Weber—Two sculptural video installations on the subject of an invented girl named "Happy"; through 2/23. Fredericks, 504 W. 22nd St. (367-9502).

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (249-8950). Contemporary abstract art by Latin American and Latino artists; through 3/30.

Winston Wächter—111 E. 65th St. (327-2526). Works inspired by eighteenth- and nineteenth-century artworks and movements, by Andoe, Hannock, Joyce, Pfister, Scherman, Vath, Waite; through 3/1.

57th Street Area

Archives of American Art—1285 Ave. of the Americas (399-5015). Photographs and memorabilia documenting the history of the MacDowell Colony in Peterborough, New Hampshire; through 3/25.

DC Moore—724 Fifth Ave. (247-2111). An exhibition honoring Grace Borgenicht Brandt, who founded the Borgenicht Gallery in the fifties, including paintings and sculptures by Milton Avery, Max Beckmann, Ralston Crawford, Stuart Davis, Gabor Peterdi, and others who showed with the gallery; through 3/1.

Helman—20 W. 57th St. (245-2888). Works using contradictory images and materials, including those by Beattie & Davidson, Sillman, Thorne, others; through 3/1.

Rosenfeld—24 W. 57th St. (247-0082). African-American art, including works by Alston, Lawrence, others; through 3/26.

Snyder—20 W. 57th St. (262-1160). Late-career work from the sixties and seventies by Daum, Embry, Glankoff, and Rosenborg; through 3/22.

St. Etienne—24 W. 57th St. (245-6734). Expressionist works by Beckmann, Klee, others, and by Gugging artists Hauser, Walla, others; through 3/15.

SoHo and TriBeCa

Artists Space—38 Greene St. (226-3970). Postgraduate art from Los Angeles; through 3/15.

Blum—99 Wooster St. (343-0441). Works on paper by Bourgeois, Katz, Martin, others; through 3/9.

Feature Inc—76 Greene St. (941-7077). Paintings and sculpture by David Moreno; watercolors and photographs by Dike Blair and David Robbins; drawings by Jerry Phillips; through 2/23.

Ingbar—568 Broadway (224-1100). Paintings, drawings, and sculpture of New York City subways by 25 artists; through 3/29.

Kind—136 Greene St. (925-1200). Work by self-taught American preachers; through 2/22.

Margolis—560 Broadway (343-9523). Early works by Arneson, Earl, Warashina; through 2/22.

Nordanstad—289 Hudson St. (627-4596). "You Can't Get There From Here," works dealing with the effects of global dissemination of media; through 2/16.

OK Harris—383 W. Broadway (431-3600). Five separate exhibitions, with works by Barnes, De Valle and Gomes, Douke, Mercer, and Stavitsky; 2/8–3/1.

Ross—568 Broadway (343-2161). Paintings and mixed-media works by three self-taught Icelandic artists; through 3/1.

Spot—71 Vandam St. (727-3378). Works using film to create photography; through 2/22.

Stendhal—386 W. Broadway (334-4649). "Figment," which Warhol wanted as his epitaph, now the name of this pop-art exhibition, with works by English, Soloco, Tetro, others; 2/8–4/8.

Chelsea

Clementine—526 W. 26th St. (243-5937). "Me," works by artists who include themselves in their pieces; through 2/23.

Gladstone—515 W. 24th St. (206-9300). Installations by Acconci, Turrell, and Zorio; through 2/15.

Kirkland—504 W. 22nd St. (627-3930). Contemporary minimalist art, including works by Anastasi, Gissler, others; through 2/23.

Other

Rotunda—33 Clinton St., Bklyn. ((718) 875-4047)). "Suture," works that use stitching; through 3/8.

School of Visual Arts—209 E. 23rd St. (592-2011). Drawings used by sculptors to plan their works, including sketches by Di Suvero, Pfaff, others; 2/3–2/28.

White Columns—154 Christopher St. (924-4212). Sculpture that turns an object's function on its head, from wooden washing machines to ceramic shoes, including works by Chu, Lancaster, Zieger, others; through 2/28.

Photography

Elinor Carucci—Recent photographs, primarily of the artist's immediate family; 2/6–3/8. Ricco/Maresca, 152 Wooster St. (780-0071).

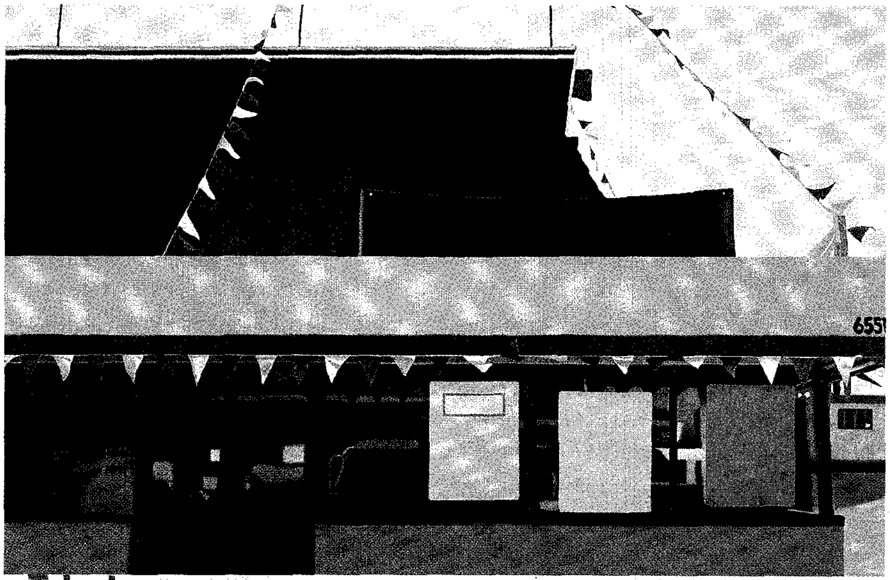
Konrad Cramer—Photographs, drawings, and paintings from the twenties through the fifties by this Woodstock, N.Y., artist; through 3/2. Morthland, 225 Tenth Ave. (242-7767).

Bruce Davidson—A retrospective, including his sixties civil-rights series, and new photographs of Central Park; through 2/22. Houk Friedman, 851 Madison Ave. (628-5300).

Adolf Fassbender—Vintage photographs by this American pictorialist; through 2/22. Gallery 292, 120 Wooster St. (431-0292).

Robert Frank/Joel Sternfeld—Portraits from the eighties by Sternfeld, and of Paris's flower district in the fifties by Frank; through 2/22. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

ICP—1130 Fifth Ave. (860-1777); Tues. 11–8 (6–8 voluntary contribution), Wed.–Sun. 11–6; $4; $2.50 seniors and students. "David Levinthal 1975–1996." A retrospective of photographs that pit reality against artifice, including images of toy soldiers reenacting World War II and black memorabilia; through 3/21.



Talent **In the last two years of his life, Peter Cain, who died last month at age 37, broke away from his signature car imagery and began painting portraits and landscapes of industrial Los Angeles. These canvases, like his earlier ones, display Cain's talent for extracting iconic possibilities from ordinary subjects. At Matthew Marks Gallery, 523 West 24th Street; through March 15.**

Photograph courtesy of Matthew Marks Gallery.

Kenro Izu—Photographs of the ancient temples of Angkor Wat; 2/6-3/12. Tenri, 575 Broadway (925-8500).

Kevin Landers—Large color photographs of isolated debris and mundane objects that suggest the essence of New York City; through 3/2. LaBoulbenne, 504 W. 22nd St. (462-4111).

David Levinthal—"Blackface," photographs of black memorabilia; through 2/28. Borden, 560 Broadway (431-0166).

Peter Lindbergh—Photographs from the last ten years by this German fashion photographer; through 3/1. Danziger, 130 Prince St. (226-0056).

Joel Meyerowitz—Twenty years of photographs taken by the sea; through 3/15. Benrubi, 52 E. 76th St. (517-3766).

Miller—138 Spring St. (226-1220). Photography by Siskind, Callahan, and Ishimoto; through 2/22.

Morris-Healy/Hearn—530 W. 22nd St. (243-3753). These galleries co-host "Zeitgeist Becomes Form: German Fashion Photography 1945 through 1995," with works by Reland, Rohrbach, others; through 2/23.

National Arts Club—15 Gramercy Park South (475-3424), Wed.–Mon. 11–5, Tues. 3–6. "Hope Photographs," a collection of 100 contemporary photographs that were chosen to illustrate the theme of hope, including works by Adams, Bucklow, Callahan, Eggelston, Friedlander, Fuss, Misrach, Peress, and others, organized by Alice Rose George and Lee Marks; through 3/1.

Nicholas Nixon—Photographs of the artist's home and family, as well as a new series depicting the students of the Boston Latin School; through 3/8. Zabriskie, 41 E. 57th St. (752-1223).

Mark Peterson—Black-and-white photographs of chronic alcoholics at a Minnesota nursing home; through 3/3. Camera Club, 853 Broadway (260-7077).

Eli Reed—"Black in America," contemporary photographs; through 3/8. Leica, 670 Broadway (777-3051).

Happening A.R.T. Works

If you've been checking out the Chelsea art scene, you may have come across Art Resources Transfer aka A.R.T. Inc., in a house turned gallery building at 504 West 22nd Street. And you probably wondered what you stumbled onto: free cookies and coffee; piles of photocopied articles for the taking; exhibitions accompanied by notebooks made by artists to explain their work; art books for sale to the art community at discount; assistants eager to assist. The coziness is enough to arouse suspicion in any seasoned gallerygoer. And then there's the director himself, Bill Bartman (above, right)—an art-book publisher and former art collector, actor, screenwriter, and director—who waves in potential visitors on the building's stairway with the ease of a carnival barker.

Eleven years ago, Bartman, now 50, founded Art Resources Transfer aka A.R.T. Inc. after being told that he had just two years to live (he had already been diagnosed with AIDS-related lymphoma). He decided to form a nonprofit, tax-exempt organization to protect the art he'd collected; under the same aegis, he also planned to publish books of conversations between artists. "We did three books very quickly because I didn't think I was going to be around, and I wanted to make sure everyone knew what this project was about," says Bartman, who was based in his native Los Angeles at the time. The name *Art Resources Transfer* was just an accident—he'd initially hoped to call his organization simply A.R.T. Press, he says, but that name was already spoken for. Then in 1989, when Bartman did some research into the acquisition habits of public libraries and discovered that most hadn't bought art books in decades, the name began to take on meaning: He added a third branch to the organization, the Distribution to Underserved Communities Program, which, to date, has provided 16,000 books on contemporary art and culture to more than 500 public libraries.

Last September the organization set up shop in Chelsea, and Bartman's health has since stabilized, thanks to protease inhibitors. His latest undertakings include a series of two-person "conversation" exhibitions running through June 2000 and a book, due out next January, of discussions conducted by Chuck Close with 26 people he's painted (26,000 hardbound copies are earmarked for public libraries). Art Resources Transfer aka A.R.T. Inc. is indeed a three-ring circus, Bartman concedes, but at least one mystery has been eliminated: "Now everything we're doing fits our name." EDITH NEWHALL

Herb Ritts—A mid-career retrospective of portraits, nudes, and fashion studies; through 2/22. Staley-Wise, 560 Broadway (966-6223).

Walter Rosenblum—A retrospective, including photographs of city neighborhoods; through 3/1. Mann, 42 E. 76th St. (570-1223).

Martha Rosler—Color photographs from her "Transitions" and "Digressions" series—the former consisting of panoramas shot from the dashboard of her car; the latter of shop windows and street scenes in New York, Moscow, London, and Vienna; through 2/22. Gorney, 100 Greene St. (966-4480).

James Sadek—Photographs taken on each day of 1996; through 3/2. Kravets/Wehby, 529 W. 21st St. (352-2238).

Bruce Sargeant/Mark Beard—Photography by Beard, and turn-of-the-century paintings by Sargeant, Beard's great-uncle; through 3/9. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Schickler—52 E. 76th St. (737-6647). Russian avant-garde architecture, 1921-1935; through 2/28.

Collier Schorr—Photographs of a small town in southern Germany that attempt to portray it as an American town; through 3/9. 303, 525 W. 22nd St. (255-1121).

Bianca Sforni—Monumentally scaled black-and-white photographs that portray a single organic object against a contrasting background; through 2/22. Kasmin, 74 Grand St. (219-3219).

Laurinda Stockwell—Photographs using assemblage, often juxtaposing natural and artificial objects; through 3/1. Conde, 588 Broadway (274-0438).

Zwirner—43 Greene St. (966-9074). Photography not intended as art, including prints from press archives, film stills, and fashion magazines; through 3/15.

Museums

Alternative Museum—"Expansion Art: Artists of Our Times." Works by nine mid-career and emerging artists involved with issues of gender, national cultural icons, ethnicity, and dislocation; through 3/29. 594 Broadway (966-4444), Tues.–Sat. 11–6; contribution suggested.

American Craft Museum— "Michael Lucero: Sculpture 1976–1995." A survey of the artist's whimsical sculptures, many of which combine ceramic elements with found objects; through 2/16. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist-naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; through 2/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"The Grand Tour: Travels With the Asia Society, Photographs by Guy Weill, 1969–1995"; through 3/30. 725 Park Ave. (288-6400), Tues., Wed., Fri. and Sat. 11–8, Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bronx Museum of the Arts—"Artist in the Marketplace: Sixteenth Annual Exhibition." Works by 36 emerging artists living in the New York metropolitan area; through 2/16. . . . "Petrona Morrison and Veronica Ryan: Sculptural Works"; through 2/16. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; suggested donation $3, $2 students, $1 seniors.

Brooklyn Museum—"The Evidence of Things Not Seen: Drawings by Glenn Ligon"; through 2/9. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

China Institute—"Adornment for Eternity: Status and Rank in Chinese Ornament." Ancient belts, garment hooks, hair ornaments, and other treasures from the Mengdiexuan Collection; 2/6–6/28. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. 10–8, Sun. 1–5; $5, $3 students and seniors.

Cooper-Hewitt, National Design Museum—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman,

Photograph by Steffen Thalemann.

Chip Kidd, and Paula Scher; through 2/16. 2 E. 91st St. (860-6868), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a streetlike environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/29. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"The Conceptual Trend: Six Artists From Mexico City." Works by six young, conceptually oriented artists based in Mexico City; 2/6–4/13. . . . "Alicia Creus." Thirty-five recent collage works by the Argentine artist, who has lived in New York and North Carolina since 1977; 2/6–4/13. . . . "Contemporanea: An Installation by Maria Elena Gonzalez." A site-specific installation by the Cuban-born artist that uses curved, backlit wooden panels covered with black rubber to transform the gallery into a quiet, dimly lit arena intended for the contemplation of the loss of loved ones to AIDS; through 4/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Severo and the Sea-Monsters." A survey of the Frick's collection of works by the Northern Italian Renaissance master Severo da Ravenna, celebrating its recent gift of Severo's bronze Sea-Monster; through 3/9. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery & Study Center—"The First Steps: Emerging Artists From Japan." Paintings, sculpture, drawings, video, and mixed-media installations by ten Japanese artists; through 2/21. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8:30, Sat. 11–5; $2.50 suggested donation.

Guggenheim Museum—"A Century of Sculpture: The Nasher Collection." The New York premiere of the collection formed by Patsy R. and Raymond D. Nasher, with sculptures by Matisse, Picasso, Brancusi, Giacometti, and others; 2/7–6/1. . . . "Rrose is a Rrose is a Rrose: Gender Performance in Photography." An exhibition that explores the various ways in which identity has been theatrically constructed in photography, from Man Ray's 1921 portrait of Marcel Duchamp as his feminine alter-ego Rrose Sélavy to the self-portraiture and computer-generated images of contemporary artists; through 4/27. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Guggenheim Museum SoHo—"Bill Viola: Fire, Water, Breath." Two new video installations; through 3/23. . . . "Hugo Boss Prize." Works by this year's winner, Matthew Barney, and by Laurie Anderson, Janine Antoni, Stan Douglas, Yasumasa Morimura, and Cai Guo Qiang; through 2/16. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"A Witness to History: Yevgeny Khaldei, Soviet Photojournalist." Images documenting major events during WWII by one of Russia's most important combat photographers; through 4/13. . . . "Morris Louis: The Charred Journal Series, 1951." The artist's black-and-white abstract paintings from his *Charred Journal* series that memorialize the loss of books burned by the Nazis during the Holocaust; through 4/13. . . . "Rico Lebrun: The Holocaust Paintings." Paintings and drawings executed between 1955 and 1959 that were based on photographs the artist found in the 1946 edition of *U.S. Camera Annual*, published shortly after the liberation of the concentration camps; through 4/13. . . . "Holidays! Jewish Seasons and Celebrations"; through 4/19. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Lower East Side Tenement Museum—"The Chamber Pot Show," with works by Amanda Church, Steve DeFrank, Thomas Lannigan-Schmidt, others; through 4/6. 66 Allen St. (431-4223), Tues.–Fri. 12–5.

Metropolitan Museum of Art—"Giambattista Tiepolo." America's first major retrospective of the eighteenth-century Italian master's paintings and etchings; through 4/27. . . . "Venetian Prints and Books in the Age of Tiepolo"; through 4/27. . . . "Domenico Tiepolo: Drawings, Prints, and Paintings in the Metropolitan Museum of Art." Works by the son and collaborator of Giambattista Tiepolo; through 4/27. . . . "Christian Dior." A retrospective of the designer's works drawn mainly from the collection of the museum's Costume Institute; through 3/23. . . . "Charles Rennie Mackintosh." A survey featuring approximately 250 works by the celebrated Scottish architect and designer (1868–1928); through 2/16. . . . "The Florene M. Schoenborn Bequest: Artists of the School of Paris"; 2/11–5/4. . . . "City and Country: Four New York Quilts"; through 2/23. . . . "Following the Stars: Images of the Zodiac in Islamic Art"; through 8/31. . . . "Enduring Rhythms: African Musical Instruments and the Americas"; through 3/30. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum of American Folk Art—"The Alternative World of Henry Darger." A retrospective of paintings by the self-taught Chicago artist (1892–1973) best known for his eccentric watercolor narratives in which little girls struggle to escape enslavement by ruthless male warriors; through 4/27. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Willem de Kooning: The Late Paintings, the 1980s." The artist, who ceased painting in 1990, painted the 40 canvases in this exhibition between 1981 and 1987; through 4/29. . . . "Projects: Bul Lee/Chie Matsui"; through 3/25. . . . "The Maximal Sixties: Pop, Op, Figuration." Pop, Op, and Kinetic artworks from the museum's collection; through 4/29. . . . "Masterworks From the Florene May Schoenborn Bequest"; 2/6–3/11. . . . "A Singular Vision." Prints From Landfall Press"; 2/6–5/6. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"The Streets and Beyond: New York Photographs." Photographs of New York street life by well-known New York photographers; through 6/8. . . . "New York Toy Stories." A selection of toys from the museum's collection, ranging in date from the eighteenth century to the present; through 4/27. . . . "Back in the Days: East Harlem Old and Young"; through 3/23. . . . "The Art of Politics: Cartoons by Cassel, Kirby, & Arlt"; through 4/6. . . . "A Museum For a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

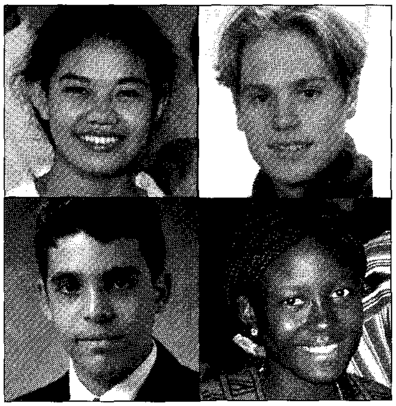
National Academy of Design—"A Community of Creativity: A Century of MacDowell Colony Artists." A survey of paintings, sculptures, and works on paper by artists chosen to reside at the colony since the turn of the century; through 3/23. . . . "Theodore Clement Steele: An American Master of Light." Landscape and figurative paintings by The American Impressionist (1847–1926) from Indiana; through 3/9. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New York Public Library—"Artful Interiors: Rooms With a View." A survey of architectural and design publications covering the period 1750 to 1950; through 3/29/97. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New York Transit Museum—"Drawing the Lines: New York City Subways." Paintings, drawings, prints, and sculptures depicting New York City's subway system; through 3/29. Boerum Place and Schermerhorn St., Brooklyn Heights (718-243-8601); Tue.–Fri. 10–4, Sat. and Sun. 12–5; $3, $1.50 seniors and children.

New-York Historical Society—"Before Central Park: The Life and Death of Seneca Village." An exhibi-

These kids think you have the perfect family.



They're right.

Since 1947 families of all kinds have opened their hearts and homes to AFS high school exchange students from around the world.

Whether you're in your 20s or 70s, have kids or not, are single or share responsibilities with someone else—if you have enough love to share with a young person who is curious about your America—then you have the perfect family for AFS.

For a free brochure on hosting an AFS exchange student call 1-800-876-2377

AFS
The American Field Service

The most experienced high school exchange organizaton in the world

http://www.afs.org/usa

tion of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now *the west side of Central Park; through 8/10.* . . . "Scaasi: The Joy of Dressing Up." A 40-year retrospective of the designer's work; through 2/9. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Pierpont Morgan Library—"Tiepolo and His Circle: Drawings in American Collections." Drawings by the eighteenth-century Venetian master Giambattista Tiepolo, as well as works by his sons, Domenico and Lorenzo, and his pupils, on loan from public and private American collections; through 4/13. . . . "Around Tiepolo: Eighteenth-Century Venetian Drawings in the Pierpont Morgan Library"; through 4/13. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Island Journey: An Exhibition of Puerto Rican Photography." Works by contemporary Puerto Rican photographers exploring themes of identity, ancestral ties, and emotional relationships; through 2/16. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Schomburg Center for Research in Black Culture—"Bearing Witness: African-American Vernacular Art of the South." Works by 25 self-taught African-American artists from the collection of Ronald and June Shelp; through 3/29. 515 Malcolm X Blvd. at 135th St. (491-2200); Mon., Tues., Wed. 12–6; Thurs., Fri., Sat. 10–6; free.

Studio Museum in Harlem—"Growing Forward: Prints, Drawings, Sculpture, and Public Art by Richard Hunt, 1986–1996." An exhibition that interprets the influences of African-American history and culture, biology, and the urban industrial environment on the artist's work; through 6/29. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5; Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"Making Mischief: Dada Invades New York." A survey of works by Marcel Duchamp, Francis Picabia, Man Ray, and other artists associated with New York Dada; through 2/23. . . . "Collection in Context: Raphael Montañez Ortiz: Early Destruction, 1957–67." Works by a central member of the De*structivism movement; through 3/9.* . . . "A Passion for Pictures: Selections From the Charles Carpenter, Jr. Collection and Selections From the Charles Simon Collection"; through 3/9. . . . "Charles Atlas: The Hanged One." A video installation in which Atlas collaborated with the late British performer and designer Leigh Bowery; through 3/9. . . . "Eleanor Antin." Photographs by the performance artist; through 3/9. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Romare Bearden in Black-and-White: Photomontage Projections 1964." Photomontages by the African-American artist (1914–1988) that mark his move from the pure abstraction of the fifties to the medium of collage; through 3/20. 120 Park Ave. at 42nd St. (878-2550), Mon.–Fri. 11–6, (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 2/8 at 2: "Wine." On view from 2/1. 2/10 at 10 and 2: "Fine Watches and Wristwatches." On view from 2/6. 2/11 at 10: "The Paris Salon: 19th-Century Paintings." On view from 2/6.

Christie's East—219 E. 67th St. (546-1000). 2/5 at 10 and 2: "European Decorative Arts." On view from 2/1.

Sotheby's—York Ave. at 72nd St. (606-7000). 2/5 at 10:15 and 2: "Ethnographic Art." On view from 1/31. 2/6 at 10:15 and 2: "Arcade Old Masters." On view from 2/1. 2/11 at 10:15 and 2: "Arcade Jewelry." On view from 2/5. 2/11 at 10:15 and 2: "Watches." On view from 2/6.

Swann Galleries—104 E. 25th St. (254-4710). 2/6 at 10:30: "Autographs." On view from 2/1.

SKATE
The Professionals' Alliance of Citymeals–on–Wheels invites you to WINT-O-FEST!
Skate the night away and join your friends for an evening of great music, delicious food,
Grand Marnier cocktails and beer from New York's hottest microbreweries.
Tuesday, February 25; 6:30 p.m. at Central Park's Wollman Rink
$55 in advance, $65 at the door
DONATE &
VISA U.S.A., Founding National Sponsor, Citymeals–on–Wheels USA
Presenting Sponsors: Grand Marnier, New York Magazine\K–III, Stern's Department Stores
Supporting Patrons: Kasowitz, Benson, Torres & Friedman LLP, Travelers Group
Associate Patron: Tanenbaum–Harber Co., Inc.
CELEBRATE!
Mail ticket purchase and contributions to: Citymeals–on–Wheels, 355 Lexington Avenue, Dept. S711, New York, NY 10017
100% of every ticket purchase and contribution will be used to provide warm nutritious meals for our city's homebound elderly.
For further information please call (212) 687–1290. Casual attire recommended. Ice skates and lockers are provided.
WINT- CITYMEALS '97 ON WHEELS -FEST

PENANG
MALAYSIAN CUISINE
Lunch • Dinner
109 Spring Street
212.274.8883
240 Columbus Avenue
212.769.3988
PENANG

"The food is excellent- especially at these prices"
TimeOut magazine. NY
merlot BAR & GRILL
VALENTINES DAY!
FOUR COURSE DINNER $39.95
WIN A TRIP TO NAPA VALLEY WITH A STOP AT BEAU LIEU VINEYARDS!
48 W 63rd st. · 212~3·MERLOT
(OPPOSITE LINCOLN CENTER/ABOVE THE IRIDIUM JAZZ CLUB)

World Wildlife Fund
®
1-800-CALL-WWF

restaurants

TriBeCa Tapas...French Beef...Sweet Tea

Manhattan

Lower New York

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Cambio Restaurant—Fish is done particularly well at this downtown Northern Italian spot. Try the salmon with artichokes or the black fettucine with squid, the homemade pastas, and desserts. *108 John St. (608-6500). (E) AE, DC, DS, MC, V.*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Tasting Glass of Cherry

The lavishly ornate FireBird Russian Restaurant—a decorative homage to pre-Revolutionary Russia—serves its imported teas from Kousmichoff, legendary purveyor to the czars, with a bowl of cherries in syrup, a sweetener that's a bit more exotic than Equal. (365 West 46th Street.)

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the newly reopened Windows on the World complex, has become a popular meeting spot for downtown office workers and tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like baby fried calamari, sushi and sashimi, and vodka pizza. Live music Thursday through Saturday. *1 World Trade Center, 107th floor (524-7000). (M) AE, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River valley farmers and their produce. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, TM, V.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Windows on the World—It's tough to compete with the stunning views from this lower-Manhattan perch, but the eclectic American menu makes a valiant effort. A stellar wine program and dishes like baby pheasant in Savoy cabbage and lobster with clam risotto give diners good reason to glance at the table from time to time. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Mirezi—This sleekly designed boîte features a sake bar and specialty Asian cocktails as well as traditional Korean and Asian dishes, such as bibimbap and barbecued spareribs, with the type of haute twist that appeals to the targeted young, trendy crowd. *59 Fifth Ave. (242-9708). (M) AE, MC, V.*

Below 14th Street, West

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Est! Est! Est!—This popular Village Italian draws an upscale crowd with its Florentine specialties and

Photograph by Robert Wright.

STAGE Deli
New York's Most Famous
For Over Half A Century!
DELI / RESTAURANT / BAR
OPEN 7 DAYS 6 AM - 2 AM
834 7th AVENUE
(Bet. 53rd and 54th Sts.) N.Y.C.
Free Delivery To All Hotels
(212) 245-7850

one fish two fish®
1399 Madison Ave. corner 97 St.
369-5677

New York's only water-canal sushi bar
Contemporary Japanese Cuisine
LIVE MUSIC at our TUNNEL BAR
TSUNAMI
70 West 3rd Street Greenwich Village NYC
(212) 475-7770

JUDSON GRILL
"Dishes that dazzle"
— Ruth Reichl, *NY TIMES*
LUNCH • DINNER
PRE/POST THEATER
PARTIES • EVENTS
152 W. 52ND ST. • BET 6TH AND 7TH AVE. • 212-582-5252

Complete dinner $29. Mon.-Fri.
★★★..."Extraordinary food"... Bob Lape, Crain's
TROPICA
Bar and Seafood House
MetLife Building, 45th/Park, 867-6767

"New York's grandest cafe..."
"Service: Impeccable..."
Ruth Reichl
The New York Times
CAFÉ CENTRO
METLIFE BLDG • 200 PARK AVE ON E 45TH ST • 212 818-1222

Ristorante Italiano
Montebello
4 Course Pre-Theatre Dinner $26.75
served from 5P.M. to 6:30 P.M.
Private Party Room
120 E. 56th St. (bet. Park & Lex.) 212-753-1447

Torre di Pisa
RISTORANTE TOSCANO
Milano since 1959
19 West 44th St. NYC. 398.4400

rustic garden. Try the broiled squid in ink sauce, pappardelle, and risotto with porcini mushrooms. *64 Carmine St. (255-6294). (E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Grove Street—This casual Italian restaurant combines the charm of the West Village—180-year-old brick walls—with up-to-the-minute conveniences like a separate cigar lounge. Entrées include grilled lobster with jumbo prawns and grilled tuna with asparagus and shiitake mushrooms. Live jazz Thursday through Saturday. *53 Grove St. (924-8299). (M) AE, MC, TM, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées, with live music on Friday nights. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Tsunami—This contemporary Japanese restaurant frequented by neighboring NYU students and sushiphiles boasts the city's only revolving "water canal" sushi bar, with sushi boats that float by diners like a luggage carousel. The assortment of rolls includes spicy tuna, spider, and tropical, and the environment, thanks to the water theme, is soothing and serene. *70 W. 3rd St (475-7770). (I) AE, DS, MC, TM, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Opening

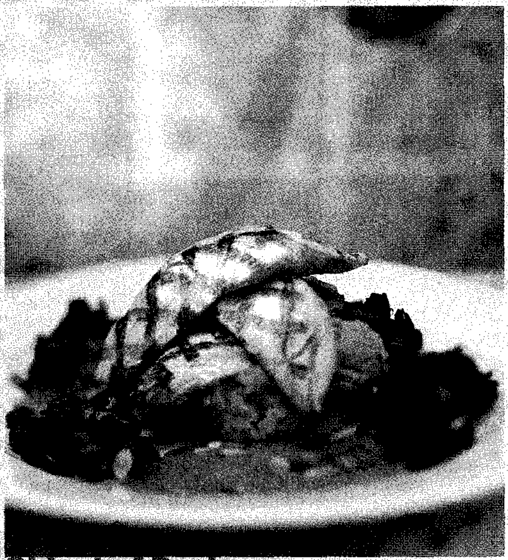
TriBeCa Takes Two

Kitchenette
0 W. BROADWAY
7-6740

All they'd wanted was an unassuming little place to cook their own food; a kitchenette, if you will, rather than a kitchen. But Ann Nickinson and Lisa Hall (pictured right), co-owners of TriBeCa's two homiest restaurants—Soup Pot and Kitchenette—are discovering that the neighborhood won't let them stay small. The two women met when Nickinson hired Hall to cook at Good Enough to Eat, the rustic, country-style restaurant on the Upper West Side that she co-founded in 1981. Several restaurants and chef gigs later—and more than a little burned-out—they teamed up to open an unpretentious, low-stress, and, not incidentally, low-rent venture in a seven-stool doughnut shop below Chambers Street. Kitchenette quickly drew a loyal following for its offbeat sandwiches and its killer weekend brunch. "We outgrew our place in five minutes," says Hall, a fact that didn't escape the notice of a local landlord, who offered the lease on the nearby deli that became, last month, the new, expanded—if 30 seats constitutes an expansion—Kitchenette (80 West Broadway). The old space turned into the Soup Pot (73 West Broadway), a fresh take on the theme that one-ups the competition with made-to-order blintzes stuffed with nontraditional fillings like chicken with goat cheese and vegetables. And now Kitchenette is open for dinner, serving updated blue-plate specials like sloppy joes on homemade corn bread and outstanding cornmeal-crusted fish with garlicky roasted fries. Nickinson remembers a debate she once had with a classically trained cooking instructor. "What's the difference," she'd asked, "between a génoise and a really beautiful blueberry muffin?" The answer speaks to Kitchenette's instant success: In New York, a perfect blueberry muffin is much harder to find.

ROBIN RAISFELD

Photograph by David Coventry.



Object of Desire

Sweet, Tart

Chef Ralf Kuettel at Stingray, the Upper West Side's seafoodcentric canteen, transforms grilled mahimahi—a warm-water fin fish—into wintertime comfort food with the mildly sweet addition of pumpkin mashed potatoes and cranberries. (428 Amsterdam Avenue, near 80th Street.)

Photograph by Steven Freeman.

Candela—A soaring space just off Union Square with medieval-theme décor and a contemporary American menu. Seared yellowfin tuna, braised lamb shank, and the random Asian influence as epitomized by the spicy chicken wontons indicate the chef's range. Light bites and a range of wines can be had at the already-buzzing bar. *116 E. 16th St. (254-1600). (M) AE, DC, MC, V.*

Dionysos—This Greek newcomer on lower Fifth Avenue serves an eclectic assortment of the cuisine of the moment—Mediterranean specials like lamb Youvetsi, veal chop with mountain mushrooms, moussaka, and grilled octopus. *75 Fifth Ave., nr. 15th St. (229-2992). (M) AE, DC, MC, V.*

Granville—Besides adhering to the current vogue for clubby, cigar-friendly hangouts, this Gramercy restaurant and lounge offers modern takes on American cuisine—lobster medallions with oxtail risotto, for instance. And the D.J. booth upstairs provides an alternative to the old-English-gent vibe. *40 E. 20th St. (253-9088). (M) AE, MC, V.*

14th–42nd Streets, West Side

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over. Specializes in Sicilian dishes like conca d'oro, pasta con sarde, and rabbit stew. Try the weekend brunch and the occasional historical dinner. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Charlton's—A traditional American steakhouse with dark wood, white tablecloths, and all the expected accoutrements. Besides beef, there are crabcakes, lamb chops, and homemade soups, plus an extensive list of wine and beer. *922 Third Ave., nr. 55th St. (688-4646). (M–E) AE, DC, MC, TM, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, TM, V.*

Domingo—Josefina Howard's foray into Spanish cooking is a homecoming of sorts. Downstairs there's a Castilian-style tapas bar; upstairs, a more traditional dining room with dramatic skylights. Drop in for churros y chocolate, or make a full meal of the regional Spanish specialties. *209 E. 49th St. (826-8154). (E) AE, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, ele-

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

River

West Vietnamese Cooking

"Wonderful Vietnamese Salad,
honey moist marinated
Pork Chop, Seafood Curry with
a pleasant after burn in a
mock jungle with modest prices"
Gael Greene, NY Magazine

Restaurant & Bar

345 Amsterdam Ave.
(76th -77th)
579-1888

CELEBRATING
14 YEARS
OF DOWN-HOME
COOKING.

The Best BBQ in Town!
New Lite fare entrees
Private party facilities
Saturday & Sunday $10.95 brunch
Outdoor Terrace
Corporate Catering
Monday Nites "All You Can Eat"
for just $16.95
Childrens' Party Plans
New kids menu
Take out & Delivery

TENNESSEE
MOUNTAIN

for reservations call
212-431-3993
Open 7 days for lunch-brunch-dinner
Major Credit Cards Accepted

Real Food Real Fun Real Value
143 Spring Street corner Wooster

gantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. *405 E. 52nd St. (755-6244). (E) AE, DC, DS, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Paparazzi—Informal Italian restaurant offering family-style dining. Separate rooms for smokers and non-smokers. *964 Second Ave., at 51st St. (759-7676). (M) AE, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of

BISTRO LeSteak
BISTRO LeSteak

ASK GAEL

I hear steak is playing the nabes.

Fussy Mr. Very Rich sent us, and we agree: Bistro Le Steak does a fine rib eye ($15) and decent sirloin ($20) with a pleasing French accent, on a corner that was Juanita's. Start with a no-nonsense cheese-roofed onion soup or the house salad of céleri rémoulade ringed with mâche. It took us two tries to persuade the kitchen to do our salmon rare, but then it was perfect. Best skip listless boeuf bourguignonne. With prices so temperate, consider treating yourself to a Pauillac Grand-Puy for $39. (1309 Third Avenue, at 75th Street.)

Photograph by Bernd Auers.

Blue Note
WORLD'S FINEST JAZZ CLUB & RESTAURANT • 131 W. 3RD ST. NYC • 475-8592
INTERNET http://interjazz.com/bluenote.html
BLOCKBUSTER FUSION & CONTEMPORARY JAZZ DOUBLE FEATURE
THE ZAWINUL SYNDICATE PLUS THE YELLOWJACKETS
TUE FEB 4 - SUN FEB 9 AT 9PM & 11:30PM
DINNER SERVED NIGHTLY 7PM 'TIL 1AM • FRI/SAT 'TIL 2AM
FEB 11 - 16 JOE LOVANO ENSEMBLE PLAYS THE MUSIC OF FRANK SINATRA
FEB 18 - 23 ROY HAYNES QUARTET + GONZALO RUBALCABA TRIO
SUNDAY BRUNCH $14.50 INCLUDES MUSIC • DRINK • BRUNCH

Come celebrate the most
Romantic Valentine
in a candelight atmosphere
at La Folie
1422 Third Ave at 80th St.
Reserv. 744-6327

Simply PASTA
A Nice Place to Mangia
120 W 41st Street
212 391 0805

La Mediterranee
ENJOY OUR $22.00 PRIX FIXE
An intimate relaxed Atmosphere with
Enchanting Mediterranean Paintings
•Piano Music Nitely•
947 Second Ave. at 50th St. 755-4155

FRANKIE & JOHNNIE'S STEAKHOUSE RESTAURANT
Where Good Folks Meet And Eat!!
Famous for Steaks & Chops
Frequented By Many Broadway And Hollywood Stars & Personalities
Open For Lunch Tues - Sat 12 - 2:30pm
269 W 45th St off 8th Ave
Other Locations In Flushing, Queens & Hoboken, NJ
FRANKIE & JOHNNIE'S Since 1926
Free Dinner Parking
212-997-9494

AKBAR
7 Days Lunch & Dinner
Finest Indian Cuisine in New York
Featuring Live Tarot Card Readers And Psychics Nightly
475 Park Ave at 57th St. • 838-1717

BARAONDA
INNOVATIVE ITALIAN CUISINE
"Go Chic and Ye Shall Find..."
Gael Greene, NYM
1439 Second Ave at 75th St. • 288.8555

the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Zaro's Bread Basket—Most famous for its baked goods, this quick-service midtown shop is also handy for takeout sandwich and salad lunches. *466 Lexington Ave., at 46th St. (292-0175). (I) AE, DS, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millenium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering take-out and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria D'Angelo—This casual Italian establishment offers all the usual favorites, from a dozen varieties of pasta to more elaborate creations like shrimp Catalina. Well-situated for for pre- or post-theater dining. *242 W. 56th St. (307-0700). (I–M) AE, DC, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

"SUSHI & RAW BAR NOW AT BOTH LOCATIONS!"
HI LIFE
1930's STYLE ... 1990's FOOD
STEAKS • CHOPS • SEAFOOD • SALAD • PASTA
BAR & GRILL
83rd/Amsterdam
212-787-7199
REST. & LOUNGE
72nd/First
212-249-3600

RUTH'S CHRIS STEAK HOUSE
U.S. PRIME
Manhattan
148 WEST 51ST
@ 7TH AVENUE
(212) 245-9600
Home of Serious Steaks®

DaRosina
Ristorante Italiano
Homemade Pasta Our Specialty
Prix Fixe Dinner $19.96
342 W.46th St.(Bet 8th-9th Ave)•(212) 977-7373

Bombay Palace 30 West 52nd Street
"Makeover puts Bombay Palace at the forefront of Indian dining."
-Bob Lape, Crain's
Res: (212) 541-7777

DIVA
RESTAURANT & BAR
341 WEST BROADWAY • SOHO • 941- 9024

SANZIN
RESTAURANT • BAR
New York Cuisine
"This one is worth the Voyage."
★★Ruth Reichl
N.Y. Times Oct 1996
180 Spring St. @ Thompson St. • 212 965-0710

World Wildlife Fund
®
1-800-CALL-WWF

West 63rd Street Steakhouse
63rd Street and Broadway, NYC
(212) 246-6363

THE REGIONAL CUISINES OF CUBA AND THE CARIBBEAN!
Victor's Cafe 52
NEW YORK • MIAMI
236 WEST 52nd STREET
Between Broadway & 8th Avenue
Phone: 212/586-7714

Langan's NY
The Theatre Goer's First Choice in Dining
150 West 47th St.
(bet. 6th & 7th Aves.)
New York, NY 10036
(212) 869-5482
3 COURSE PRE-THEATRE DINNER DAILY 4pm-7:30pm $22.95
Open Daily 11:30 am - Midnight Reservations suggested

Magnificent Decor
Jewel of India RESTAURANT
Indian Cuisine • Gourmet's Delight
Pre-Theater Dinner $21.95 • Open 7 Days
FREE PARKING FOR DINNER GUESTS
15 W 44 St. • Res: (212) 869-5544

"...one of the three best seafood restaurants in America..."
John Mariani
The Sea Grill
Rockefeller Plaza, Lower Concourse, 332-7610

Delightful French Cuisine in the Theatre District
340 W. 46 ST
765-7374
AUGUSTE & MARCEL'S
ORIGINALLY OF CAFE du SOIR
le Rivage

"T-Bone...is first rate. And the Prime Rib...is superlative."
- Gael Greene
American Festival Cafe
Rockefeller Plaza, W 50th Street
Lower Concourse Level 332-7620

"BEST STEAKS, PRIME RIBS, PASTA, & SEAFOOD IN NY!" NY MAG
★ LUNCH ★ DINNER ★ LATE NITE DINING
★ SPORTS/CELEB HANGOUT ★ OPEN 7 DAYS
★ 4 PARTY RMS, 10-160 BUDGETED
20% DISCOUNT ON FOOD & BEV. with this ad*
*Not valid with any other offer
BROADWAY JOE STEAK HOUSE
315 W. 46TH ST. (BET. 8TH & 9TH AVE'S)
BROADWAY THEATRE DISTRICT ★ (212) 246-6513

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Le Taxi—Chef Frederic Feufeu has made a bistro authentic enough to be mistaken for the real thing. House specialties include the daube Provençale, the cassoulet, and steak frites. *37 E. 60th St. (832-5500). (M) AE, CB, DC, DS, MC, TM, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

The Townhouse Restaurant—A contemporary American restaurant with a devoted following, who come for the cozy reception and eclectic fare like lobster crab cakes and shrimp kebabs with ratatouille couscous. *206 E. 58th St. (826-6241). (M) AE, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Pierre—The next best thing to room service is this warm, intimate dining room. Serving contemporary French cuisine, this is the perfect elegant spot to enjoy good food and discreet conversation. Dinner dancing, starting at nine Thursday through Saturday. *2 E. 61st St., in the Hotel Pierre (940-8195). (E) AE, CB, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

L'Absinthe—Chef Bergougnoux cooks exquisite contemporary and traditional French food for a most appreciative Upper East Side clientele. All the brasserie details, from the zinc bar and brass rails to the cheese tray and filleted-at-tableside sole meunière, feel more Right Bank than Manhattan. *227 E. 67th St. (794-4950). (E) AE, CB, DC, MC, V.*

La Folie—An uptown spot with a downtown feel, serving eclectic French fare like bouillabaisse, tuna tartare, and fondue. Live jazz and a hopping bar scene. *1422 Third Ave., nr. 80th St. (744-6327). (M) AE, MC, TM, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Primola—Solid Italian fare for a more mature crowd who are practically all in jacket and tie, just off work or back from the weekend. Yes, that was Woody Allen. *1226 Second Ave., at 63rd St. (758-1775). (M) AE, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, the kitchen is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test the chef's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Wilkinson's Seafood Restaurant—This elegant seafood restaurant in Yorkville features fresh renditions of favorites like Maryland crab cakes with black-bean-and-corn salad, and sautéed red snapper with roasted-garlic-and-rosemary sauce. Late-night complimentary cheese buffet, plus a large selection of vintage ports and cognacs. *1573 York Ave., nr. 83rd St. (535-5454). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tirami su. In warm weather, eat outdoors. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

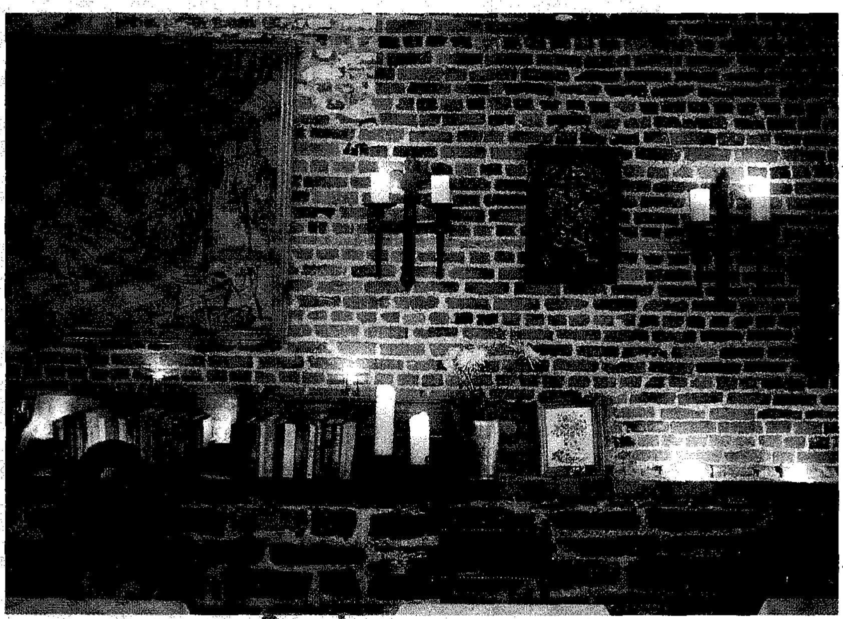
River—The *faux*-tropical atmosphere provides a serene background for the interesting amalgam of Southeast Asian food. Standouts include pad thai, basil chicken, pork chops, and red snapper. *345 Amsterdam Ave., nr. 76th St. (579-1888). (M) AE, MC, V.*

Sfuzzi—The Manhattan branches of this national chain offer upscale pasta and pizza, in a casual, festive atmosphere. Popular among the drink-after-the-market-closes crowd, and other Upper West Siders heading home after a long day on Wall Street. *58 W. 65th St. (873-3700). Also, 2 World Financial Center (385-8080). (M–E) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

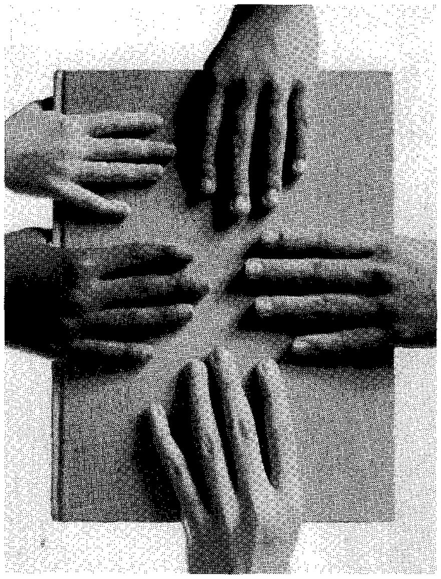
Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*



Opening Med Town

TriBeCa's newest Mediterranean contender is Flor de Sol, featuring two dozen tapas ($8 and under), Spanish sandwiches, and—for larger appetites—various meat and meatless paellas plus a slew of surf and turf selections. (361 Greenwich Street.)

Photograph by Jason Schmidt.



A million books for a million kids.

Please help us enrich young minds by putting the world of books into young hands.

Through our 1996 Emergency Book Fund, PENCIL (Public Education Needs Civic Involvement In Learning) wants to add one book for every child in every public school in all five boroughs this year.

The need is critical. There aren't enough new books being added to the school system every year. So there simply aren't enough books to go around.

Call or fax PENCIL for more information. Or use the coupon.

___I'd like more information about the EMERGENCY BOOK FUND.

___Enclosed is my tax-deductible contribution.

___$10. ___$25. ___$50. ___$100. or more.

Please make check payable to:
EMERGENCY BOOK FUND.

Name________________________

Address________________________

____

Phone________________________

pencil PUBLIC EDUCATION NEEDS CIVIC INVOLVEMENT IN LEARNING

For more information, call or fax Diana Burroughs,
212-909-1720 (Phone), 212-909-1727 (Fax).
Mail to: 1996 EMERGENCY BOOK FUND,
c/o PENCIL, Park Avenue Plaza, 55 East 52nd St
New York, New York 10055

1996 EMERGENCY BOOK FUND

nightlife

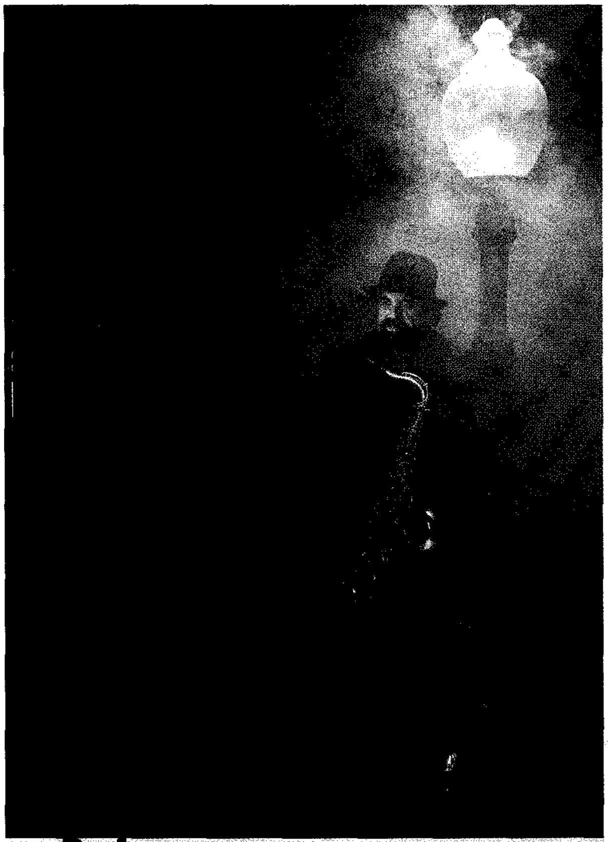
Rumble at Radio City...Pavement...Joe Lovano

Concerts

"The Art of the Lyricist"—Gershwin mania heats up even further with this homage to wordsmith Ira. Pianist Peter Howard, playwright David Ives, lyricist Sheldon Harnick, and singers Rebecca Luker and Ivy Austin are the primary participants. 2/4 at 8 P.M. *Weill Recital Hall, Carnegie Hall, 154 W. 57th St. (247-7800). $35.*

Toni Braxton/Kenny G—Who would have guessed that two of the most successful and controversial artists of our era would be a light-R&B diva and a lighter-jazz saxist? Kenny G, in particular, has inspired parody and adulation in inverse proportion to the amount of ambition with which he imbues his music. Which makes him the most popular, and reviled, saxophonist in the world. With Mint Condition. Through 2/5 at 8 P.M. *Radio City Music Hall. Sold out.*

Pavement—The definitive nineties indie-rock phenoms (they're so indifferent to the idea of rehearsing that the band members now reside in three separate cities) offer the first of three nights' worth of old favorites and teasers from *Brighten the Corners*. The new album, due out February 11, is loaded with still more of Pavement's catchy, hilarious, borderline-Surrealist meditations on aspects of contemporary twentysomething existence from furniture shopping ("Date With IKEA") to rock icons of the seventies ("Stereo," in which a call-and-response passage begins, "What about the voice of Geddy Lee, how did it get so high? I wonder if he speaks like an ordinary guy." The answer: "I know him, and he does." "Then you're my fact-checking cuz.") See CBGB and Westbeth Music Hall listings for other dates. 2/6 at 8 P.M. *Loeb Student Center, NYU, 566 LaGuardia Pl. (998-4999). $4–$7. (Students only.)*



Performance

Sympathy Notes

Tenorman Joe Lovano plays fond, intelligent, quirky arrangements of "Chicago," "This Love of Mine," and other songs popularized by the ailing Frank Sinatra, February 11–16, at the Blue Note.

Clubland

Blarney Star—Expert Irish musicians congregate here every Friday, their instruments ranging from button accordion to uilleann pipes and their origins from the Bronx to County Clare. 2/7: Gearoid O Hallmurain, Patrick Ourceau, and Felix Dolan. *43 Murray St., two blocks below Chambers St. (732-2873).*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 2/5: The literate and witty country chanteuse Patty Loveless. 2/6: Ferron; Laura Love Band. 2/8: Tracy Nelson; Laura Love Band. 2/9–2/10: Mike Stern; Danilo Perez; Terri Lyne Carrington; John Patitucci. *15 W. 4th St. (228-7880).*

Brownie's—If a band that was retro a decade ago makes a comeback, does that make it re-retro? Retro squared? That's the puzzle posed by the Lyres, an old-style garage-rock band that had its heyday in the eighties but that's back for more Stooges-inspired excitement now. Whatever you choose to call their sound, check out the Boston legends 2/8. 2/4: The Daniel Cartier Hotel. 2/6: Fluffer; Trona. 2/7: Thin Lizard Dawn. 2/9: Hurl. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Pavement, which routinely sells out venues five times the size of this one, returns to its small-club roots 2/7 for one of three sweaty nights. (See Westbeth Music Hall and Concerts listings for other dates.) *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 2/7–2/8 Roomful of Blues. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills aplenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every fourth Saturday night belongs to the famed trash-rock party "Green Door NYC." Jayne County revives the early-seventies proto-punk scene on a weekly basis with Max's Kansas City Wednesdays. 2/6: Supersuckers, a blazing punkabilly outfit with a brilliantly modest moniker. With Clowns for Progress. 2/7: Ex-J. Geils Band frontman Peter Wolf returns to the East Village. *15 St. Marks Pl. (674-7959).*

Don Hill's—South and West enough to scare away the rabble, this inconspicuous bar hosts sophisto rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.s in the city. Fridays, the gay bacchanalia SqueezeBox takes over. Alternate Saturdays, see the retro-music hodgepodge party Lo-Fi, at which jump-blues, ska, and surf-rock bands rub shoulders. 2/8: the Flipped Fedoras; the Space Cossacks; Beat Positive. *511 Greenwich St. (219-2850). $.*

Fast Folk Cafe—Small, cozy, and home to a weekly public-access cable show. 2/7: Christian Bauman; Hugh Blumenfeld. 2/8: Karen Savoca & Pete Heitzman; the Sloan Wainwright Band. *41 N. Moore St. (274-1636). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. Every Wednesday, Fez presents Stella: An Evening of Big Room Comedy, featuring members of MTV's the State and other cutups. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 2/4: Gewdoka, featuring Georg Wadenius and Doug Katsaros. 2/7: They Might Be Giants. 2/8: "Word: Life," a literate post-soul extravaganza, starring Vernon Reid, Branford Marsalis, and the Last Poets. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. Throughout February, the Factory celebrates its tenth anniversary with impressive, diverse acts every night. 2/5: The long-running dance-party jam session Giant Step. 2/6: Naked City veterans Fred Frith and Wayne Horovitz co-headline. 2/8: Bob Mould has mellowed out considerably since his days as a pioneer of Reagan-era indie rock with Hüsker Dü. Solo and with his recently defunct trio, Sugar,

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Stephen Danelian.

Mould's frank and evocative folk-punk inventions are treasures. 2/9: Painkiller, a skronk-jazz supergroup comprising John Zorn, Bill Laswell, and Mark Harris. 2/10: First lady of twisted, politically charged, avant-garde song Diamanda Galás. 2/11: DJ Spooky & Cultural Alchemy. 2/12: Eric Bogosian. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 2/5: Los Straitjackets. 2/10: Less than Jake; Weston. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 2/4: Last time Boston alterna-poppers the Gigolo Aunts played in New York, Counting Crow Adam Duritz and Friend Courtney Cox were cozying up in front of the stage. What mainstream types will turn up this time? 2/5: Francis Dunnery. 2/7: Waco Brothers. 2/10: Nerf Herder, who attained their fifteen minutes with the well-timed novelty hit "Van Halen," an anti–Sammy Hagar rant. 2/11: Space. 2/12: Chicago neo-synth pop geniuses the Pulsars; Crowsdell; Spent. *217 E. Houston St. (260-4700).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 2/8: Paleface, who probably thinks his old roommate, Beck, learned everything he knows from him. 2/9: They're funny; they're smart; they rock—Muckafurgason. *94 Ave. A (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 2/4: Sister Carol. 2/5: Punjabi by Nature; 32 Tribes. 2/9: New York Tango Trio. 2/10: Libre. 2/11: Buckwheat Zydeco; Jah Warrior; Shelter Hi Fi. 2/12: Sun Ra's Arkestra; Morthiam. *204 Varick St. (243-4940)*

The Supper Club—Deborah Harry's work with Blondie was appealing in a lightweight-pop way, so it comes as a bit of a surprise to find her singing numbers like "Angel Eyes" and "Doncha Go 'Way Mad" with the large, experimental-ish jazz band the Jazz Passengers 2/12. True, her sound is a little thin, and on occasion she imitates Betty Carter, but the Passengers' dissonant jazz rendition of "The Tide Is High" is worth the price of admission. 2/7–2/8: Joe Battaglia and the New York Big Band. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by getting there early. 2/5–2/6: The Cardigans; Papas Fritas. 2/7: Terence Simien & the Mallet Playboys; Little Isidore & the Inquisitors. 2/8: Soaring guitar-poppers Fountains of Wayne; Sloan. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's midsize, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 2/8: Part three of Pavement's downtown rockathon. See Concerts and CBGB listings for other dates. *151 Bank St. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 2/6: Orange 9mm; Handsome. 2/8: Ominous Seapods; the Dude of Life. 2/9: Texas Is the Reason; the Promise Ring; Rocket Science. 2/11: You won't find an honest-to-God Rainbow Gathering here in the big city, but the "Rainbow Family Benefit," with Lost Marbles and Electrix, is the next best thing. *161 Hudson St. (966-5244).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. 2/4–2/9: The Michael Brecker quintet, with Pat Metheny, Jack DeJohnette, Dave Holland, and Joey Calderazzo. 2/10: Toshiko Akiyoshi Jazz Orchestra. 2/11–2/12: Walter Bishop Trio. *315 W. 44th St. (581-3080).*

Blue Note—With first-rate sound and a great view from every seat in the house (the standing-room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. 2/4–2/9: The Zawinul Syndicate; the Yellowjackets. 2/11–2/16: Joe Lovano plays his own lush, Nelson Riddle–esque arrangements of songs made famous by Frank Sinatra. A tenor saxophonist paying homage to a singer may seem paradoxical, but Lovano pulls it off with grace, intelligence, and a genuine fan's enthusiasm. Sets at 9 and 11:30 P.M. *131 W. 3rd St. (475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center hosts some formidable jazz comers in its cozy basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 2/4–2/9: Stephen Scott Quartet, featuring Ron Carter and Gary Bartz. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Match—Smart and trendy, this slick SoHo hang is home to Peggy Cone and her Gentlemen Jazz Trio, every Sunday night. *160 Mercer St. (343-0020).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. While no amount of imagination can render the institutional-linoleum-tile-and-fluorescent-tube decor any more inviting than your average caf, the concept *is* fairly happening. 2/7: Stephen Scott quartet. *11 W. 53rd St. (708-0480).*

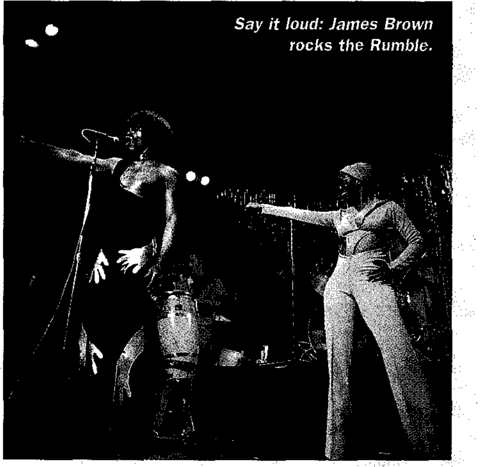
Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, the Jason Lindner Big Band. Tuesdays, "Human Feel," featuring Kurt Rosenwinkle. Wednesdays, the Sam Yahel Organ quartet, featuring Eric Davis. 2/6: Myron Walden quartet. 2/7–2/8: Jay Collins quartet. Thurs.–Sun., shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 2/4–2/9: Carlos Ward group. 2/11–2/16: Gary Bartz quartet. Every Saturday, jazz brunch with Ilhan Ersahin. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Village Gate—Jazz and swing dancing nightly, from 10 P.M. to 2:30 A.M. 2/4–2/8: Randy Sanke Quartet. *240 W. 52nd St. (307-5252).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. 2/4–2/9: Bubby Hutcherson Quartet. 2/11–2/16: Larry Smith Quartet, with John Hicks, Curtis Lundy, and Idris Muhammed. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30 P.M.and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Performance Rumble Rap



Say it loud: James Brown rocks the Rumble.

"If you were surprised when Nixon resigned, wait till I kick Foreman's behind!" declares Muhammad Ali, announcing his intention to reclaim the title and retire from boxing, in the documentary *When We Were Kings*. The film is an account of 1974's "Rumble in the Jungle," the ambitiously Afrocentric spectacle in Kinshasa, Zaire, that combined a bout between Ali, 32, and reigning champ George Foreman, 25, with a three-day music festival starring James Brown, B. B. King, Bill Withers, and the Spinners. In the spirit of the Rumble's "African Woodstock" aspirations, the movie's February 11 wide-release premiere at Radio City Music Hall (the film had brief runs in New York and Los Angeles last year) will include live performances by veterans Brown and King. And in a nod to Ali's trademark off-the-cuff poetry, the Fugees, Busta Rhymes, and A Tribe Called Quest will perform "Rumble in the Jungle," the hip-hop track they composed for the film. It's not just Ali's conversational style that impresses the rappers, though: "If you took any boxer at their peak and Muhammad Ali at his peak," says Fugee Prakazrel "Praz" Michel, "I'd bet good money that Ali would have destroyed them." (Never mind that in 1974 Michel was just 2 years old and Ali was so far beyond his "peak" that many observers genuinely feared for his safety in the ring.) Despite the disparity between the Fugees' explicitly anti-violence philosophy and the brutality of Ali's sport, Michel had no problem participating: "That's just his job. We don't look at it as boxing; we look at it as a form of entertainment."

ETHAN SMITH

Photograph by David Redfern/Retna.

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 2/3–2/8: Ray Drummond and Eric Reed. 2/10–2/15: Joanne Brackeen and Cecil McBee. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night. Tuesdays: Eric Deskin hosts "Premium Smoke," a night of—no joke—cigars and comedy. Wednesdays: Women of Comedy. Thursday: "Chupacabra Night," with Arnold Acevedo. Fridays and Saturdays, the club promises "the country's top comedians." Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show. 2/6–2/9: Bob Nelson. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch A Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as a NYC apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—will perform. Shows Tues.–Thurs. at 8:30 P.M.; Fri. and Sat. at 8:30 and 11 P.M. *253 West 28th St., bet. Seventh and Eighth Aves. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 2/3–2/9: Greg Giraldo; Mitch Fatel; Gerry Red Wilson; Greer Barnes; Jim David; Vic Henley. Shows Fri. 9 P.M. and 11 P.M.; Sat. 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 2/3–2/9: the Most Brothers; Ben Creed; Jim Norton; Nancy Redman; Lenny Varnedoe; Rich Ramirez; Quentin Higgs. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 P.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri.–Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial comedy spot in the flat-iron district. 2/7–2/8: Eddie Brill; Frank Vignola; Dave Attell. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri.-Sat., $8 on weeknights. *34 West 22nd St. (367-9000).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11 P.M.; Sat. at 6, 7:30, 9:30, and 11:45 P.M. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 2/7–2/8: Eddie Brill; Rick Crome; J.R. Havlin; Linda Smith. Mondays, it's Sunda Croonquist and the Femmes Fatales. Sun.–Thurs. at 7; Fri. at 7, 9, and 11 P.M.; Sat. at 7, 9:30, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—John Pizzarelli. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder), is the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Cafe Carlyle—The fabulous Eartha Kitt continues her wildly popular two-month stand. Tues.–Sat. at 8:45 and 10:45 P.M. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (741-1600).*

Dutch Weisman's Winter Follies—A spectacularly un-p.c., quaintly anti-family values revue, complete with showgirls, high living, and low comedy. Wednesday and Thursday at 9 P.M.; Friday and Saturday at 11 P.M., with live music and dancing after the show. *108 W. 18th St. (645-7045). $30.*

Michael's Pub—Woody Allen and the New Orleans Funeral & Ragtime Orchestra continue their longstanding Monday engagement. Sets at 8:45 and 11 P.M.. $35 minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Ed Sullivan's—Despite its name and location (it's tucked practically inside the Ed Sullivan Theater), the old-man bar turned chichi dining spot should not be confused with the odious theme restaurants that surround it. Swing jazz (some cutesy, some serious) nightly and a waiter who looks *just like* the place's namesake. 2/5: Jose Vargas and Mambo Manhattan. 2/6: Voodoo Martini. 2/8: Bill Sims. Every Friday, Sullivan's is home to a band whose players cut their teeth during the actual swing era, the Harlem All-Stars. No cover; two-drink minimum Fri. and Sat. *1697 Broadway, bet. 53rd and 54th Sts. (541-1697).*

Bars

Angel's Share—Tucked discreetly inside an already-discreet second-story Japanese restaurant, this ultra-suave boîte is the ultimate in low-key hipness. The management admits only as many customers (about 30) as there are seats and routinely turns away large parties to keep rabble-rousing to a minimum. The combination of seclusion, exclusivity, and the bar's legendarily precise (some say obsessive) bartenders results in perhaps the finest experience of its kind in the city. *9 Stuyvesant Pl., near 9th St. and Third Ave. (no phone).*

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar 89—The bar itself is practically a parody of a trendy SoHo watering hole—a cavernous, overdesigned, and largely off-putting coagulation of blond wood and stainless steel. But the bathrooms are a true technological wonder that must be seen to be believed. From the standpoint of plumbing, at least, the Royalton is *definitely* over. *89 Mercer St. (274-0989).*

Ciel Rouge—If you can get a table, you're in luck: The extensive and perfectly executed drink selection, the Second Empire décor (which includes a paint job that matches the moniker), and the French-café-style entertainment all make Ciel Rouge the perfect setting to pass a winter evening. If you get stuck standing at the bar, though, the half-Euro-trash', half-reverse-slumming downtown crowd might be a bringdown. *176 Seventh Ave., bet. 20th and 21st Sts. (929-5542).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

Howard Johnson's—The last vestige of the real Times Square has the perfect seedy cocktail lounge secreted away in the back. The biggest surprise about the clientele isn't its touristy makeup; it's how small it is. Shouldn't this, the archetype for simu-diners like Ellen's Stardust, be the neighborhood's biggest attraction? Well, fewer of them means more room for us, so complaints aren't really in order. *1551 Broadway, at 46th St. (354-1445).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Orchard—The futuristic-terrarium theme of the spacious but unaustere new lounge is novel without being just another irksome novelty. Occasional trees, branches, rock outcroppings, and moss-draped dioramas adorn the rear of the room, while the front section is lit by large specimen jars converted into lamps. Dig the countersunk rear projection TV near the ceiling. *200 Orchard St. (673-5350).*

Riverrun—A hybrid beer hall–subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. *176 Franklin St., nr. Hudson St. (966-3894).*

The Room—This candlelit SoHo joint suffers from a perpetual, if mild, identity crisis—it can't decide whether it's a lounge, an indie-rock hang, a reclaimed industrial space, or just a regular neighborhood bar. But the unintimidating crowd, generally good music, and truly eclectic beer selection make the Room an oasis of normalcy. *144 Sullivan St., bet. Prince and Houston Sts. (477-2102).*

The View Lounge—What can you say about a rotating bar hundreds of feet above Times Square? In spite of—or because of—its utterly impersonal ambience, it's a classic, and well worth the exorbitantly high prices. One of the rare venues where motion sickness may set in before you catch a cab home. *Marriott Marquis, 1535 Broadway, at 45th St., forty-eighth floor (398-1900).*

Von—Understated, cozy décor; a choice selection of Belgian and English beers; and slammin' D.J.'s give Von an intimacy that appeals to quasi-boho publishing types and citizens of the hip-hop nation alike. *3 Bleecker St. (473-3039).*

Talent

Road Music

East Village slackers-made-good Pavement embark on a three-night tour—of Manhattan—with stops at NYU, CBGB, and Westbeth Music Hall, February 6, 7, and 8, respectively.

Photograph by James Smolka.

in concert

Ursula Oppens...Britten's *War Requiem*

Classical Music

Tuesday, February 4

Ursula Oppens, Pianist—Performs the New York premiere of Picker's *Four Etudes for Ursula*, as well as works by Beethoven and Rachmaninoff. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $13–$40.*

Wednesday, February 5

Atlanta Symphony Orchestra—Performs works by Liszt and Mahler with pianist André Watts; Yoel Levi, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $16–$60.*

St. Luke's Chamber Ensemble—Performs works by Mozart, Hindemith, and Ravel. *Weill Recital Hall, Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $15.*

New York Philharmonic—Britten's *War Requiem* with the Westminster Symphonic Choir; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$75.*

Thursday, February 6

Camerata LatinoAmericana—Performs works by De la Vega, Piazzolla, and Zyman. *Americas Society, 680 Park Ave., at 68th St. (935-6075), at 8; $25.*

New York Philharmonic—See 2/5.

Friday, February 7

Marilyn Horne, Mezzo-Soprano—The legendary singer's only New York recital of the season, with pianist Martin Katz. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 7:30; $18–$70.*

Ensemble Wein—Performs works by Schubert, Mozart, and Josef and Johann Strauss. *Weill Recital Hall, Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $28.*

Chamber Music Society of Lincoln Center—Performs works by Mahler/Schnittke, Schoenberg, and R. Strauss. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $22–$30.*

New York Philharmonic—See 2/5.

Saturday, February 8

Guarneri String Quartet—Performs works by Beethoven. *Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (570-3949), at 8; $25.*

New European Strings—Perform transcriptions of works by Bach, Strauss, and Stravinsky by music director Dmitry Sitkovetsky. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $30.*

Takemitsu Tribute—Early Takemitsu compositions like *Water Music* and *Sacrifice*. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $15.*

Jean-Pierre Rampal, Flutist—A 75th-birthday celebration with pianist John Steele Ritter. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $35.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Talent
Four Play

The Emerson String Quartet, in another of the now-popular thematic marathons, has devoted its 1996–97 season to performing all sixteen Beethoven quartets, juxtaposing each with a modern quartet masterpiece. The second concert in the series, at Alice Tully Hall on February 9, features the quartets in C minor and E minor, plus Ravel's Quartet in F Major and Stravinsky's *Three Pieces*.

New York Philharmonic—See 2/5.

David Ballon, Clarinetist—Performs works by Penderecki, Schumann, and Persichetti. *Weill Recital Hall, Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8:30; $20.*

Sunday, February 9

Emerson String Quartet— *Alice Tully Hall, Lincoln Center (721-6500), at 2; $30.*

Orchestre National de France—With violinist Pinchas Zukerman; Charles Dutoit, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $20–$45.*

Woodley Ensemble—Chamber chorus performs works by Sheppard, Brahms, and Schumann; Gisele Becker, conductor. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 3; $20.*

Chamber Music Society of Lincoln Center—See 2/7, at 5.

Takemitsu Tribute—The world premiere of *For Toru* by Lukas Foss. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $15.*

Monday, February 10

Budapest Festival Orchestra—Performs works by Bartók, Mendelssohn, and Brahms with violinist Robert McDuffie; Ivan Fisher, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $20–$35.*

Opera

Metropolitan Opera—Mozart's *Le nozze di Figaro*, 2/4 at 8, 2/6 at 8, 2/8 at 1:30; Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*, 2/5 at 8, 2/8 at 8; Verdi's *Un Ballo in Maschera*, 2/7 at 8; Berg's *Wozzeck*, 2/10 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*

Dance

American Repertory Ballet—Their first New York season. Tues.–Sat. at 8, Sun. at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $26.*

Flamenco Vivo—Carlota Santana Spanish Dance with gypsy dancer Juan Andres Maya. 2/7 and 2/8 at 8. *Symphony Space, Broadway at 95th St. (864-5400); $20–$25.*

Hank Smith—Presents *Three's the One*. 2/6–2/9, 2/13–2/16 at 7:30. *P.S. 122, 150 First Ave., at 10th St. (477-5288); $12.*

New York City Ballet—All-American program on 2/5. Tues.–Sat. at 8, Sat. at 2, and Sun. at 3. *New York State Theater, Lincoln Center (870-5570); $22–$65.*

Stanley Love Performance Group—Presents *The Love Number*. 2/6–2/9, 2/13–2/16 at 8:30. *P.S. 122, 150 First Ave., at 10th St. (477-5288); $12.*

Photograph by Tom Specht.

the mix

Richard Ford...*Love Is Blind*

John Leonard's TV Notes

Denali: Alaska's Great Wilderness (2/5; 8 to 9 P.M.; Channel 13) is the first of twenty one-hour specials in the Reader's Digest "Living Eden" series which will take us, later this year, to Patagonia, the Amazon jungles of Peru, and the African desert. Peter Coyote narrates, with a minimum of gooey philosophical anthropomorphizing, the breathtaking footage from producer Bruce Reitherman, who spent a year and a half shooting grizzlies, eagles, frogs, wolves, weasels, caribou, and biologists on dog sleds in the jagged shadow of Mt. McKinley inside the Arctic circle.

The History of Gospel (2/5; 9:30 to 11 P.M.; Channel 13) spends too much time talking about the music and not enough listening to Mahalia Jackson, James Cleveland, Aretha Franklin, Tramaine Hawkins, Sister Rosetta Tharpe, Thomas Dorsey, Vanessa Bell Armstrong, the Dixie Hummingbirds, and the Fisk Jubilee Singers, probably because the BBC did all the work for "Great Performances." But there's enough Good News to save a significant number of sinners.

Their Second Chance (2/9; 8 to 10 P.M.; Lifetime) stars Lindsay Wagner and Perry King as lovers who almost 30 years ago gave up each other and their newborn child. All grown up into Tracy Griffith now, this young-adult adoptee with her own messy love life will seek and find her biological parents, who simultaneously rediscover each other — and, with the exception of a single outburst of rage and resentment, some volatile psychic stuff is overly prettified into an easy assurance that "love transcends time." Wagner, although always good, was better with Elizabeth Pena in the USA cable movie *Contagious* a couple of weeks ago, even if her clothes weren't. But then she was saving Los Angeles from plague instead of Perry from himself.

Three Minutes to Impact (2/9; 9 to 11 P.M.; Discovery) may be thought of as a warm-up for next week's NBC "sweeps" mini-series *Asteroid,* with a computer-animated rundown on the major collisions that are asserted to occur every 26 million years or so, one of which whacked the dinosaurs. Time is also spent in a couple of impressive craters, as well as contemplating the planet Jupiter and its magnetic "vacuum cleaning" of the cosmos for us. And we are propagandized on behalf of more money for nuclear bombs and lasers to fight off rocks from outer space. (You will not, perhaps, be surprised to hear from Dr. Edward Teller on this subject.)

Prime Suspect 5: Errors of Judgement (2/9 and 2/16; 9 to 11 P.M.; Channel 13) sends Helen Mirren's Detective Superintendent Jane Tennison off to the sticks (Manchester), where she will sleep with her new boss (John McArdle) and fail to fulfill her obligations as a role model for a young female DA (Clare Devanney) while nevertheless uncovering the usual police corruption, and still sort out the savage drug-crazed tribes to confront a freak called "Street" (Steven Mackintosh). No politics this time out for Jane, but a distinct recovery from the tendentiousness of the "Lost Child" installment. And Mirren as usual is all flayed brilliance.

Happening **Only one year younger than the Kentucky Derby, the equally serious competition that is the Westminster Kennel Club Dog Show takes over Madison Square Garden on February 10. All 152 breeds recognized by the club will be represented; see listings.**

Radio Highlights

The Thistle and Shamrock—2/8: Irish and Scottish music by Seamus Ennis, Enya, and Patrick Street. At noon. WFUV, 90.7 FM.

Amsterdam Mahler—2/9: Mahler's *Ruckert-Lieder* and Symphony No. 4 with the Vienna Philharmonic and Riccardo Muti, conductor. Sundays at 1. WNYC, 93.9 FM.

Casper Citron—2/8 at 10 P.M.: Henry Grunwald, author of *One Man's America;* prima ballerina Allegra Kent on *Once a Dancer;* photographer Jill Krementz on *The Writer's Desk;* Mary Ann Vandelinde, veterinary dentist, educates pet owners. WOR, 710 AM.

The WFUV Long Player—2/6: *Bob Marley and the Wailers Live!* 7 to 9 P.M. WFUV, 90.7 FM.

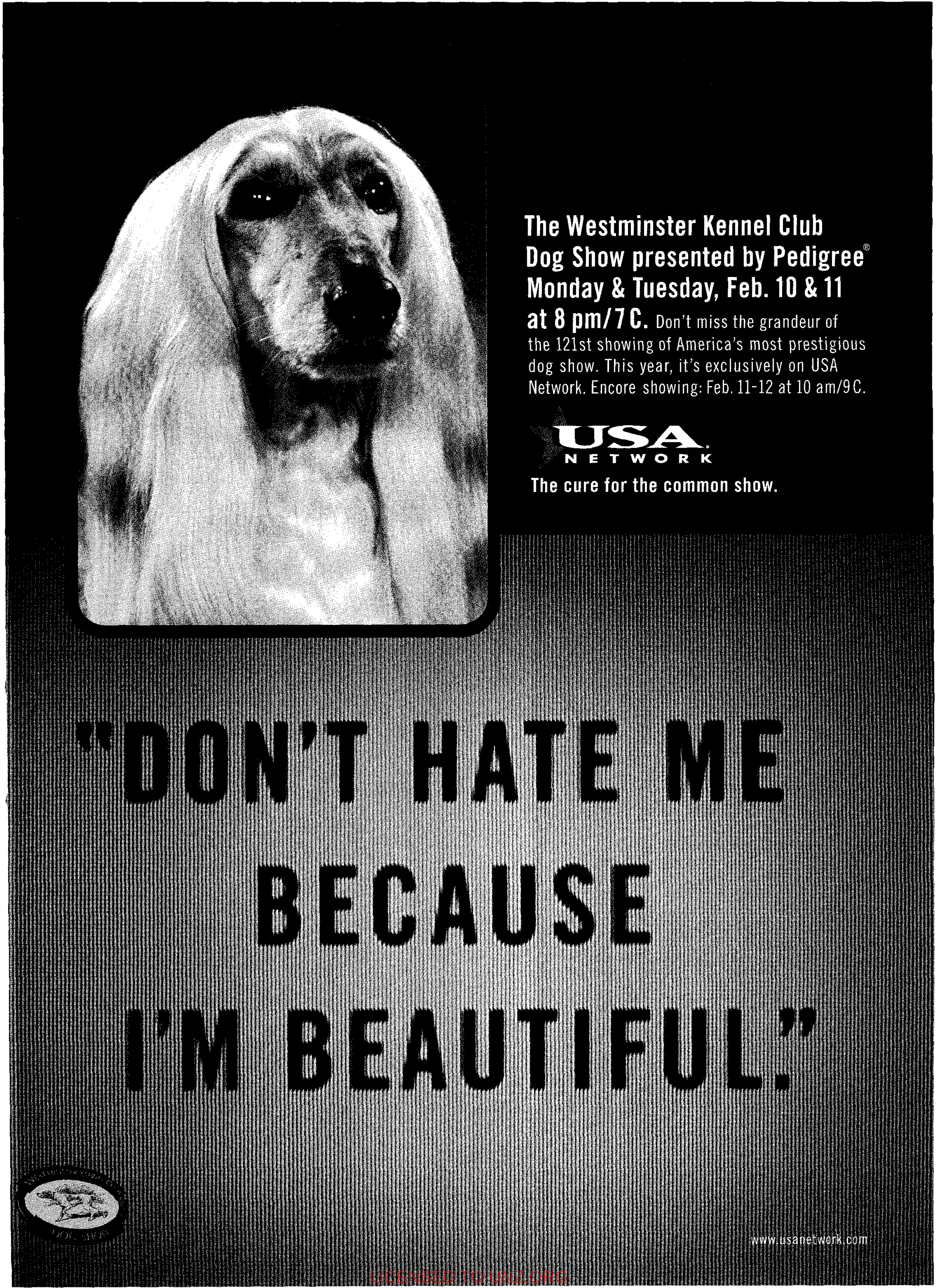
City Folk—2/5: The Cowboy Junkies. 6 A.M. to 9 P.M. WFUV, 90.7 FM.

Concert Artist Guild's "Artists-In-Radio"—Through 4/20: A project that examines music and music-making through performance and conversation with resident artists. Fridays at 2 P.M., Saturdays at 9 P.M. WFUV, 90.7 FM.

Symphony Hall—2/5: Schubert's *Der Teufel als Hydraulicus,* Beethoven's Violin Concerto in D. 2/6: Mozart's Symphony No. 31 in D, Beethoven's Piano Concerto No. 2 in B flat. 2/7: Mozart's Symphony No. 40 in g, Stravinsky's *Pulcinella Suite.* 2/10: Carulli's Guitar Concerto in A, Beethoven's Symphony No. 4 in B flat. 2/11: Bruckner's Overture in g, Dvorak's Piano Concerto in g. 2/12: Brahms's *Academic Festival Overture,* Harris's *Folksong Symphony.* 2/13: Mozart's Symphony No. 25 in g, Part's Symphony No. 3. 2/14: Wagner's *Trista and Isolde: Prelude and Liebestod,* Hanson's Symphony No. 2. Weeknights at 8. WQXR, 96.3 FM.

Texaco–Metropolitan Opera—2/8 at 1:30: *Le Nozze d Figaro.* Kiri Te Kanawa, Barbara Bonney, Dawn Upshaw, Jeffrey Black, and James Morris with the

Photograph by Barry Munger



The Westminster Kennel Club Dog Show presented by Pedigree® Monday & Tuesday, Feb. 10 & 11 at 8 pm/7 C. Don't miss the grandeur of the 121st showing of America's most prestigious dog show. This year, it's exclusively on USA Network. Encore showing: Feb. 11-12 at 10 am/9 C.

USA NETWORK

The cure for the common show.

"DON'T HATE ME BECAUSE I'M BEAUTIFUL."

www.usanetwork.com

Metropolitan Opera Orchestra and Chorus. Leopold Hager conducts. WQXR, 96.3 FM.

Sunday Night Opera House—2/9 at 8: Opera to be announced. With Nimet Habachy. WQXR, 96.3 FM.

The Written Word

Laird Hunt and Bill Luoma—2/5 at 8: Reading from their recent fiction and poetry. Poetry Project/St. Mark's Church, 131 E. 10th St. (674-0910); call for admission information.

Brian Hall—2/5 at 7:30: Reading from *The Saskiad*. Barnes & Noble, 4 Astor Place. (420-5840); free.

Joanna Greenfield and Tom Paine—2/9 at 7: Reading from *Hyena* and *A Marble Sculptor in Italy,* respectively. KGB, 85 E. 4th St. (460-0982); free.

Margaret Atwood—2/5 at 7:30: Reading from *Alias Grace*. Barnes & Noble, 33 E. 17th St. (253-0810); free.

Bill Bradley—2/10 at 7:30: Reading from *Time Past, Time Present,* his memoir. Barnes & Noble, 33 E. 17th St. (253-0810); free.

Fly By Night Press—2/11 at 7:30: Star Black, Hal Sirowitz, and Michael Carter read from their work. Barnes & Noble, 33 E. 17th St. (253-0810); free.

Annie Dillard—2/7 at 7: Pulitzer Prize–winning author reading from her work. NYU's D'Agostino Hall, 108 W. 3rd St. (998-8816); free.

Richard Ford and Sam Shepard—2/10 at 8: The Pulitzer Prize–winning fiction writer talks with the Pulitzer Prize–winning playwright. 92nd St.Y, Unterberg Poetry Center, Lexington Ave. at 92nd St. (996-1100) $12.

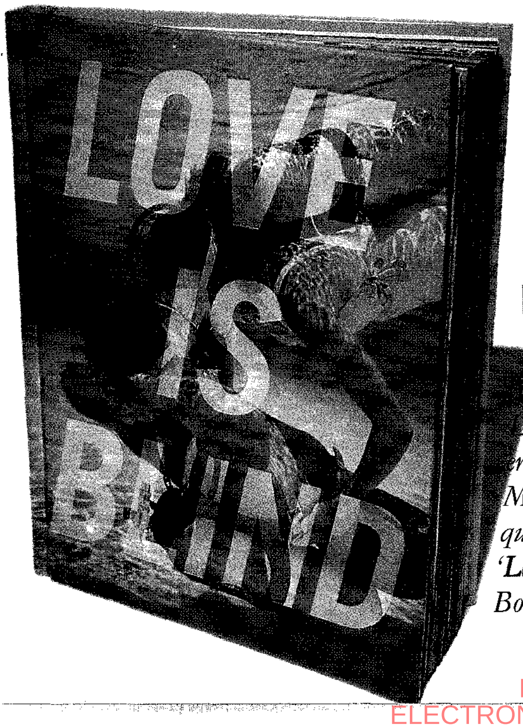
Lectures and Panels

Stanislavsky and Discovery—2/12 at 7:30: A lecture by John Strasberg, director, producer, teacher, and author of *Accidentally on Purpose*. Applause Books, 211 W. 71st St. (765-7909); $10, or free with purchase of *Accidentally on Purpose*.

John Patrick Shanley—2/10 at 7:30: Talks about his life as an author in theater and film. Manhattan Theatre Club at City Center, 131 W. 55th St., bet. Sixth and Seventh Aves., 645-5848; $10.

Gardening . . . In the Air and on the Ground—2/27 and 3/27 at 6: At lecture series at The National Arts Club, 15 Gramercy Park South, (718-549-3200, ext. 220); $30 for the series, $12 general admission.

The Black Crime Novel—2/6 at 8:15: With panelists Robert O. Greer, Gar Anthony Haywood, Jerry Howard, and Walter Mosley. 92nd St.Y, Lexington Ave. at 92nd St.; for further information, call 996-1100, $18.



Quit Smoking Month—2/4: A discussion of techniques, alternative and traditional. The New York Center for Pain Management, 340 E. 49th St. (759-7400); call for admission information.

Random House Literary Breakfast—2/13 at 8:30 A.M.: Moderator Harold Evans talks with panelists Roger Angell, Elizabeth Berg, Amy Bloom, Olivia Goldsmith, Erica Jong, Patrick McGrath about love. Fred's (at Barneys New York), 10 E. 51st St. (call 940-7480 to reserve a seat); $35.

The Civil Rights Movement: A Photographic History—2/5 at 7: A discussion with author Steven Kasher of the period between 1954 and 1968. Barnes & Noble, 1972 Broadway, (595-6859); free.

The Conservatory Exhibits: From Reconstruction to Reality—2/6 at 6:15: Before the NYBG Conservatory closed for its four-year renovation, it used its spectacular century-old glasshouse to address current botanical issues. Explore the story of the exhibits. The Rockefeller University, Caspary Hall, 1230 York Ave. at 66th St. For more and information and registration, call 718-817-8747.

Cuba Once Upon a Time—2/3 at 6:30: A celebration of the tenth-anniversary issue of the *Journal of Decorative and Propaganda Arts.* Cooper-Hewitt National Design Museum, 2 E. 91st St. (860-6963); $15, $10 members.

If You Can Make it Here . . . —2/12 at 6: A discussion of the design-to-production potential of New York City. Municipal Art Society, 457 Madison Ave. (935-3960); $7, $5 members.

Columbus Circle: Great Potential, Needs Improvement—2/12 at 6: A slide-lecture on midtown's "underachiever." Municipal Art Society, 457 Madison Ave. (935-3960); $10, $8 members.

Tours

Art Deco: Midtown—2/6 at 12:30: Visit the Waldorf-Astoria and the Chrysler, Chanin, and Daily News buildings and learn about their influences. Meet in front of the Daily News Building, 220 E. 42nd St. (935-3960); $10, $8 members.

Rockefeller Center—2/10at 12:30: A tour of this landmark historic district. Meet at Municipal Art Society, 457 Madison Ave. (935-3960); $10, $8 members.

The Jewish Lower East Side—2/9 at 1: Featuring the history of 150 years on the Jewish East Side. Meet at the southeast corner of Canal and Lafayette Sts. Call Big Onion Tours at 439-1090 for additional information; $9adults, $7 students and seniors.

Events

NY Armory Show—2/5–2/9: Wendy's brings you over 100 antiques dealers, gathering at the 7th Regiment Armory. Park Ave. at 67th St. Call 472-1180 for more information. $10.

Art on Stage—2/5 at 6: A gallery hunt will lead children to different areas of the Met to locate works of art that will inspire them to create their own pieces. The Metropolitan Museum of Art, 5th Ave. at 82nd St. (570-3948); $75 adults, $35 children.

St. Petersburg: A Cultural Celebration—Through 3/9: A visual- and performing-arts celebration encompassing more than 25 cultural institutions in St. Petersburg and New York. The World Financial Center, 200 Liberty St. Call 945-2600 for further information.

In Print
Love American Style

What people do for love (or, in the case of Lorena Bobbitt and a few notorious others, for the lack of it) is the subject of Marvin Heiferman and Carole Kismaric's quirky, anarchic collection of photographs. 'Love Is Blind' is published by powerHouse Books; $19.95.

Exhibitions

French Children of the Holocaust—Through 3/6. Over 200 photographs telling the story of Jewish children caught in France at the start of WWII. Based on Serge Klarsfeld's recent book *French Children of the Holocaust*. At The New School, 65 5th Ave. (229-5488); $5.

Artexpo New York—2/8–2/10. The 19th year of Artexpo is devoted to the theme of love and includes the exhibit "Love & The Human Touch." The work of dozens of artists will be on display. At the Jacob K. Javits Convention Center, 11th Ave. at 37th St. (800) 221-3531; free.

The Treasures of the *San Diego*—Through 2/28. Sunken treasures from the 1600s. Among the artifacts on display: four cannons, navigational instruments, an ivory chess set, swords, and helmets. On display at The Philippine Center, Fifth Ave. and 45th St.; $4, $2 children. Call 922-3019 for further information.

The New Baroque: Early Dance Re-creations and Inspirations—Through 5/10. Twentieth-century encounters with Baroque dance and music, prints and illustrations of seventeenth- and eighteenth-century dance, and documentation of contemporary works. At the Dance Collection Reading Room of the New York Public Library for the Performing Arts, 40 Lincoln Center Plaza (870-1630).

Before Central Park: The Life and Death of Seneca Village—Through 8/10. From the 1820s through the 1850s, a substantial African-American community known as Seneca Village thrived on what is now the west side of Central Park alongside the Great Lawn. This exhibition tells the story of that forgotten community. At the New York Historical Society, 2 W. 77th St., at Central Park West (873-0509).

Scaasi: The Joy of Dressing Up—Through 2/9. Last chance to see this exhibition of Scaasi's creations. At the New York Historical Society, 2 W. 77th St., at Central Park West (873-0509).

The Gardens of Ellen Biddle Shipman—Through 4/4 The life and garden designs of one of the early twentieth century's most important landscape architects will be the subject of this exhibition. At the PaineWebber Art Gallery (713-2885).

Sports

The Wedge—2/6 at 6:30 P.M. This happy bunch o skaters and cyclists is still going strong, wandering the Village on wheels for an hour each month. Medium-to-low potential for maintaining an elevated heart rate; the people are the big draw anyway. *Meet at the Astor Place Cube; sponsored by Time's Up! (802-8222).*

90th Chase Millrose Games—2/7 at 5:45 P.M. Here's a sampling of competitors at this, the world's top indoor track meet: Mary Decker Slaney (1,500 meters); Gwen Torrence (60 meters); Jackee Joyner-Kersee and Allen Johnson (60-meter hurdles) and Derrick Adkins (400-meter hurdles). Ticket start at $16. *Madison Square Garden. For ticket infor mation, call 465-6741.*

Hockey—2/5: Islanders vs. Devils at 7:35 P.M., Continental Airlines Arena (Sportschannel); 2/5 Rangers vs. Boston Bruins at 8 P.M., Madison Square Garden (MSG Network); 2/7: Devils vs Florida Panthers at 7:35 P.M., Continental Airline Arena (Sportschannel); 2/8: Devils vs. Philadelphia Flyers at 7:35 P.M., Continental Airlines Arena (Sportschannel)

Basketball—2/6: Nets vs. Indiana Pacers at 7:30 P.M. Continental Airlines Arena (Sportschannel); 2/5 Knicks vs. San Antonio Spurs at 7:30 P.M., Madison Square Garden (MSG Network)

Online

Geek Alert!—Bruce Boxleitner and Mira Furlan whose transgalactic liaison somehow delays th end of the world for another week in each episod of the sci-fi hit *Babylon 5*, will be fielding painfully earnest questions about the minutiae of thei

Photograph by Wayne Simpson

make-believe world. On America Online at key-word *Globe*, on 2/3 at 9 P.M.

Alison Underground—The actress who played the uniquely unpleasant Nellie Oleson on *Little House on the Prairie* for almost ten years, Alison Arngrim, will be talking about her work in AIDS education as well as the slightly unnerving cult-comedy troupe, the Nellie Olesons, that follows her around. On America Online at keyword *Coliseum*, on 2/3 at 11 P.M.

You're So Young and He's So Old—But you've probably heard of Paul Anka, anyway. *Billboard* claims that his songs (notably, "Diana," "Put Your Head On My Shoulder," and "My Way"—one of the few musical compositions beloved by Frank Sinatra *and* Sid Vicious) have been played a total of 90 million times, and to listen to AM radio for an hour in New York, you'd have to believe it. Ask Anka if he has as much trouble getting the jingly-sounding melody from the Carson-era *Tonight Show* theme song (he wrote that, too) out of his head as the rest of us do. On America Online, at keyword *Oldsmobile*, on 2/5 at 10 P.M.

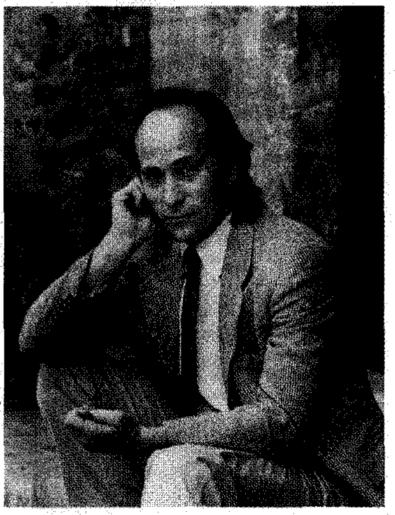
"Made greater, as in value or desirability"—That's the definition of "enhanced." Consider then, why Enhanced CDs have been such a flop. Blind Melon's latest and last (they promise) album, *Nico*, contains such enhancements as a rendition of "Letters From a Porcupine" that was originally sung into an answering machine and then transferred to digital audio tape. And a charming ditty called "Life Ain't So Shitty" that was recorded in the back of a tour bus. There's even a cover of "The Pusher," which was obscure enough when Steppenwolf first recorded it several decades ago. Anyway, if you like this sort of thing, the band members will be in conference on America Online, at keyword *CyberRap*, on 2/6 at 8 P.M.

The Fonz in Cyberspace—Teen idol turned television producer Henry Winkler will be talking about *Sightings*, commercial television's primary venue for the exploitation of paranormal phenomena (which he produces), as well as his work in children's television. Log on and ask him how to pronounce "JZM," and why he chose that as the name for his production company, which markets programs for young adults. He'll probably be more interested in talking about his upcoming award of the Chevalier de L'Ordre des Arts et Lettres, the highest honor that the French government can present to a civilian who is not a French citizen. On America Online at keyword *Oldsmobile*, 2/6 at 10 P.M.

Wilkomen—One of the truly greatest living Broadway stars, Joel Grey, will be in conference to promote his new role in current revival of *Chicago*. Grey's rendition of "Mr. Cellophane" is, if anything, better than the version recorded for the original production and on par with his memorable work as the Master of Ceremonies in *Cabaret*. On America Online at keyword *Oldsmobile*, on 2/6 at 8:45 P.M.

Happening

Ford Foundations



The case of Richard Ford (who reads at the 92nd Street Y on February 10) calls to mind Tom Wolfe's famous essay, now almost a decade old, on the social novel. In it, Wolfe discussed his desire to write a novel *of New York*, "in the sense that Balzac and Zola had written novels *of Paris* and Dickens and Thackeray had written novels *of London*." Raising the stakes considerably, he went on to call for a novel *of America*. He emphasized that such a novel, one worthy of America's vastness and complexity, "inevitably" required reporting. With 1995's *Independence Day*, Richard Ford delivered a novel of America but one that gave the lie to the inevitability of journalistic reporting. Consider this comment from Elizabeth Hardwick: "In passing it might be remarked that Ford is the first, if memory serves, to give full recognition to the totemic power in American life of the telephone and the message service." One need not be a genius, and one certainly need not be a reporter, to notice the significance of the telephone; being a novelist named Ford is quite sufficient. It was with this instinct for the obvious and unobserved that he captured America. Into a single colloquial paragraph about a real-estate office, Ford worked economic tightening, social dislocation, and a diminished faith in progress: "He said there was no hurry to make a decision about becoming a realtor, that down at their office everyone had gotten there by different routes and timetables, and there were no two alike. He himself, he said, had been a supermarket developer and before that a policy strategist for a Libertarian state senate candidate. One person had a Ph.D. in American literature; another had left a seat on the Exchange; a third was a dentist! They all worked as independents but acted in concert whenever possible, which gave everybody a damn good feeling. Everybody had made a 'ton of money' in the last few years and expected to make a ton more before the big correction came ('the whole industry' knew it was coming)." Even if Ford "researched" real-estate agencies in order to write *Independence Day*, he brought to the task something more important and elusive than a notebook. His method would seem to owe less to Balzac or Zola or Dickens or Thackeray than to their American equal. "Try to be one of those people," Henry James advised, "on whom nothing is lost." LINDA HALL

Photograph by John Foley.

Solutions to last week's puzzles

B	O	A	R	D	I	N	G	S	C	H	O	O	L	■
U	■	C	■	A	■	O	■	O	■	U	■	M	■	S
C	R	Y	O	M	E	T	E	R	■	M	O	I	S	T
K	■	C	■	P	■	A	■	R	■	I	■	N	■	A
E	L	L	I	S	■	B	R	O	A	D	L	O	O	M
T	■	I	■	Q	■	E	■	W	■	■	■	U	■	P
A	C	C	R	U	I	N	G	■	P	H	Y	S	I	C
N	■	■	■	I	■	E	■	V	■	A	■	■	■	O
D	A	N	U	B	E	■	C	A	N	N	I	B	A	L
S	■	A	■	■	■	F	■	L	■	D	■	E	■	L
P	U	E	R	P	E	R	A	L	■	P	A	D	R	E
A	■	V	■	U	■	O	■	E	■	I	■	E	■	C
D	R	O	O	L	■	W	E	T	W	E	T	W	E	T
E	■	I	■	S	■	S	■	T	■	C	■	E	■	O
■	A	D	V	E	N	T	C	A	L	E	N	D	A	R

S	L	I	P	■	H	O	P	E	■	A	B	C	S	■	B	R	O	W	N	S
P	O	N	E	■	O	F	I	T	■	B	L	U	E	■	A	E	R	I	A	L
R	I	N	G	S	O	F	T	H	E	L	O	R	D	■	C	L	A	S	S	Y
U	T	A	■	A	D	E	■	■	R	U	T	■	A	O	K	■	L	E	S	E
C	E	R	E	M	O	N	Y	O	N	S	T	A	N	D	■	P	E	T	E	S
E	R	D	A	■	O	D	I	N	■	H	O	B	■	O	N	A	■	O	R	T
■	S	S	T	■	■	■	N	E	T	■	■	A	P	R	I	C	O	T	■	■
■	■	■	M	A	P	S	■	A	S	S	E	T	S	■	L	E	A	H	S	■
O	R	D	E	R	A	P	P	L	E	P	I	E	I	N	■	T	R	E	A	S
K	O	O	■	M	Y	R	A	■	■	I	R	S	■	O	O	H	■	W	I	T
E	T	O	■	S	E	E	D	■	O	N	E	■	A	D	U	E	■	O	D	E
M	G	R	■	O	R	E	■	S	P	A	■	■	L	O	T	S	■	R	N	A
O	U	T	O	F	■	S	P	E	E	C	H	O	F	F	R	E	E	D	O	M
■	T	O	U	C	H	■	R	A	S	H	E	R	■	F	E	T	A	■	■	■
■	■	T	R	O	U	P	E	S	■	■	N	A	B	■	■	■	R	C	A	■
A	C	H	■	A	R	E	■	O	A	T	■	N	A	R	D	■	L	A	G	O
C	H	E	S	T	■	K	I	N	G	O	F	T	H	E	I	D	Y	L	L	S
H	A	S	H	■	B	E	N	■	A	K	A	■	■	E	V	E	■	M	A	A
I	N	H	A	L	E	■	B	I	L	L	T	H	E	F	I	L	L	I	N	G
E	C	O	L	E	S	■	E	L	I	A	■	O	M	E	N	■	O	N	C	E
R	E	W	E	D	S	■	D	E	N	S	■	P	U	R	E	■	A	G	E	S

NEW YORK

READER SERVICES

MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.
Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $42.00.
Please check the appropriate box.

UNLISTING SERVICE?

***New York* Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.**

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.
☐ Change of address: Please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661

kids

Hand Clapping...Wump Riding

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Children's Events

Dance Dance Dance—Kids fill **SYMPHONY SPACE** with West African–influenced call-and-response singing, chanting, and hand-clapping in a performance of *African Drumz and Danz*. Afterward, families can stroll down to the **CHILDREN'S MUSEUM OF MANHATTAN,** where performers from the show—dancer and percussionist Maia Claire Garrison and Junior "Gabu" Wedderburn—lead a workshop on African-derived dance steps, chants, and rhythm techniques. February 8 at 11 A.M. (March 1, "Women's Song," a similar "Just Kidding" collaboration between the two cultural institutions, takes place; and on April 12, folksinger Tom Chapin leads a "Sing-a-Song for the Environment" concert.) Tickets for the concert are $3 for children, $6 for adults (864-5400). With a Symphony Space ticket stub, admission to the Children's Museum of Manhattan is $2 off the regular $5 admission. Symphony Space is located at 2537 Broadway, at 95th St. (864-5400); CMOM is at 212 W. 83rd St. (721-1223).●

Street Smart—Big Bird, Snuffy, Cookie Monster, Elmo, and other large—tending to be fuzzy—creatures riff on getting along, preschool-style, in *Sesame Street Live*. (No doubt we could all learn a thing or two.) Several performances a day, 2/7 through 2/23. The Theater at **MADISON SQUARE GARDEN,** Seventh Ave. bet. 31st and 33rd Sts. (307-7171); $12.50–$28.

Pinocchio—Puppetworks's wooden marionettes perform Carlo Collodi's 1882 Italian cautionary fairy tale. Recommended for ages 3 and up. Performances are at 1 and 3 Sundays, Feb. 9 through Apr. 20, and Monday, Feb. 17. The Greenwich Village Center Theater of **THE CHILDREN'S AID SOCIETY,** 209–219 Sullivan St. (718-965-3391). Admission is $5 for children, $7 for adults.

Arty Party—**THE METROPOLITAN MUSEUM OF ART** knows how to host a party. At its annual family benefit, kids romp through a gallery hunt that leads to a hat-, jewelry-, and prop-making session. Ice cream is served; costumed musicians play. This year a Teen Disco—geared to kids ages 12 to 15—has been added, further transforming the place. 2/5 from 6 to 8 P.M. Fifth Avenue at 82nd St. (570-3948). Regular tickets, available in advance or at the door, are $75 for adults, $35 for children; benefactor tickets are $150 for adults, $75 for children. ●

cue

Kate O'Hara
Editor

Maureen Callahan
Movies

Barbara Ensor
Kids

Patricia Falvo
Sports

Matthew Fenton
Online

Linda Hall
Books
Events
Radio

Alexandra Lange
In Concert
Theater

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants & Bars

Ethan Smith
Nightlife
Popular Music
Cabaret

The Cat and the Fiddles—Bang and Bow visit the "House of Strings" in a **LITTLE ORCHESTRA SOCIETY** concert for children ages 3 to 5. Included in the program are Vivaldi's Concerto No. 2 for two violincellos, and Leroy Anderson's playful *Plink, Plank, Plunk* and *The Waltzing Cat*. 2/8 at 10:30 and noon and 2/9 at 12:30 and 2. Florence Gould Hall, 55 E. 59th St. (704-2100); $32.

Neverland—Childhood fantasies glide into adult realities in Mabou Mines's bunraku-puppet performance of *Peter and Wendy*. The production's Celtic musical accompaniment brings the story back to J. M. Barrie's Scottish roots. Through 3/2. The **NEW VICTORY THEATER,** 209 W. 42nd St. (239-6200); $10–$25.

Vacation Solution—As usual, the **92ND STREET Y** has got the midwinter school vacation figured out. Call 415-5600 for information about "Mini-camp" for children ages 5 to 10, and the Y Camp office will fill you in on the trips, the swimming, and the hands-on workshops they have planned. 2/18 through 2/21. 1395 Lexington Ave. (996-1100); $55 per child per day.

Historical Friction—Audience members fetch and carry, acting as hotel trainees and getting involved with characters like Flora, a newly freed slave, and James Stuart, a Scottish visitor, in an interactive musical play for family audiences—set in a country day resort in 1830. *Fare for All at the Mount Vernon Hotel* is 2/9 at 2. **ABIGAIL ADAMS SMITH MUSEUM,** 421 E. 61st St. (838-6878). Tickets are $5, $3 for children under 12. Register.●

Seaworthy—Activities for cabin-feverish kids during the upcoming school vacation: Onboard the **INTREPID SEA AIR SPACE MUSEUM** (a floating aircraft carrier) during Kids Week '97, children can hunt for actual treasure found in New York waters, read (and write) ship logs, and learn about the history of flight. 2/19 through 2/21 from noon to 2:30. W. 46th St. at Twelfth Ave. (245-0072); $10 for adults, $7.50 for seniors and teens (12 to 17), $5 for children (6 to 11).

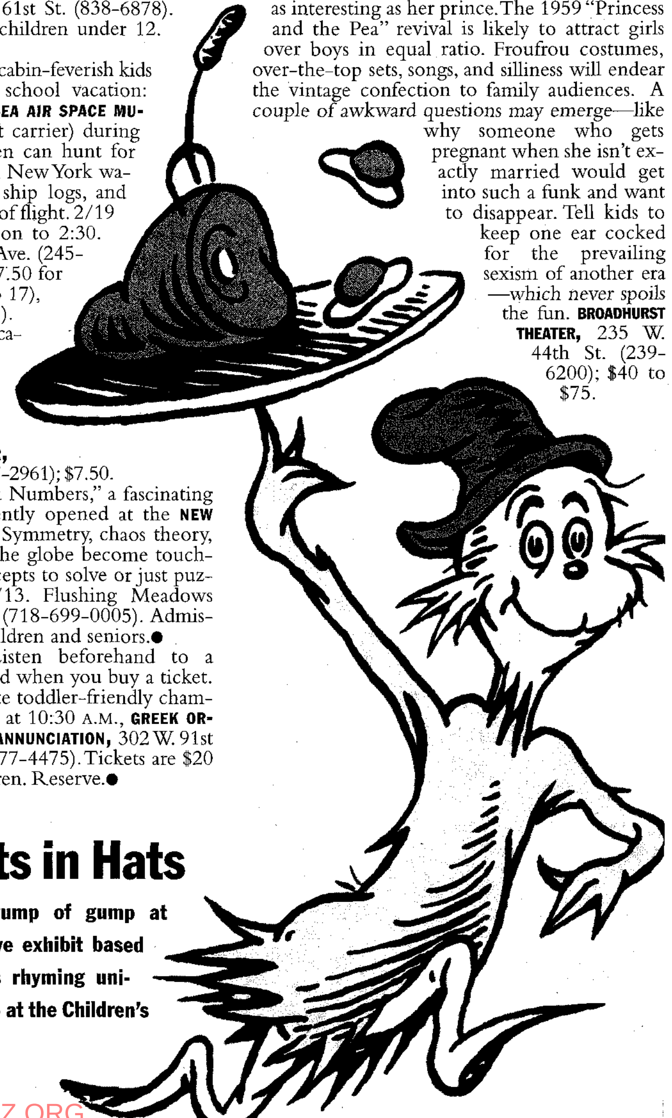
The Fire Children—An evocative legend from Ghana that celebrates diversity and togetherness is presented with music and dance, 2/8 through 2/12 at 1. **WINGS THEATER,** 154 Christopher St. (627-2961); $7.50.

Doing the Math—"Beyond Numbers," a fascinating hands-on exhibit, recently opened at the **NEW YORK HALL OF SCIENCE.** Symmetry, chaos theory, and circumnavigating the globe become touchable, approachable concepts to solve or just puzzle over. Through 4/13. Flushing Meadows Corona Park, Queens (718-699-0005). Admission is $4.50, $3 for children and seniors.●

Haydn Seek Concerts—Listen beforehand to a tape—which is provided when you buy a ticket. Then enjoy a 45-minute toddler-friendly chamber-music concert. 2/8 at 10:30 A.M., **GREEK ORTHODOX CHURCH OF THE ANNUNCIATION,** 302 W. 91st St., at West End Ave. (877-4475). Tickets are $20 for adults, free to children. Reserve.●

Opening
Cats in Hats

Ride a seven-hump wump of gump at "Seuss!" The interactive exhibit based on Theodor S. Geisel's rhyming universe opens February 14 at the Children's Museum of Manhattan.



Frizzle Sizzles—Ms. Frizzle, an eccentric teacher who likes to dress up as what her class is studying and board a school bus for outlandish trips, is enormously popular with the early-elementary-school set. She has a television show and an unending stream of books about her scientific forays with her sometimes bewildered class in tow. Now—in case you missed it at the New York Hall of Science—a museum show lets kids be part of that class. Sort and classify rocks in the mine shaft, journey through a volcano (wearing, naturally, a heat-resistant suit), and get a load of Ms. Frizzle's wacky classroom displays. Opens 2/4 at **THE STATEN ISLAND CHILDREN'S MUSEUM,** 1000 Richmond Terrace, Staten Island (718-273-2060); $4 per person, free to children under 2.

Parents' Homework—A workshop called "Homework Guidelines for Parents," sponsored by **THE CHURCHILL CENTER PARENT PROGRAM,** explores the familiar battleground and shares strategies for parents to help kids reach long-term study goals—and deliver homework, not excuses. 2/10 from 7:30 to 9. Dalton School, 108 E. 89th St. (722-7226); $20. Reserve.

Bread Crumbs—*Hansel, Gretel, and the Jolly Gingerbread Man* plays through March 2 at the **GROVE STREET PLAYHOUSE.** Weekends at 1:30, followed by *Snow White* at 3:30. 39 Grove St. (741-6436); $8.

Fairy-tale Musical—*Once Upon a Mattress* has a heroine (Sarah Jessica Parker) easily ten times as interesting as her prince. The 1959 "Princess and the Pea" revival is likely to attract girls over boys in equal ratio. Froufrou costumes, over-the-top sets, songs, and silliness will endear the vintage confection to family audiences. A couple of awkward questions may emerge—like why someone who gets pregnant when she isn't exactly married would get into such a funk and want to disappear. Tell kids to keep one ear cocked for the prevailing sexism of another era—which never spoils the fun. **BROADHURST THEATER,** 235 W. 44th St. (239-6200); $40 to $75.

FOR Your WEDDING

BOATS AND YACHTS

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days: 914-968-3220 or 212-717-0300

LUXURIOUS DINNER CRUISES
charters/holiday parties
The Skyline, The Statue Of Liberty, A Great Meal & Dancing · Who Could Want More?
NOW SAILING FROM THE NORTH COVE YACHT HARBOR AT THE WORLD FINANCIAL CENTER
VIP YACHT CRUISES, Inc. 718-934-1014

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

MYSTIQUE
Classic Weddings & Private Parties
MYC, Inc., Wall St., NYC. 212-856-9446

Manhattan Yacht Charters
Over a Decade of Value & Service.
Consider Us Above the Rest.
212-995-5470 - ask for Mary.

"Cloud Nine" - Simply The Best—Private Luxury Yacht Charters. **212-248-3800**

CALLIGRAPHY

Best Hand Calligraphy by Barbara—For Weddings & Corporate. **718-347-5705**

Calligraphy—Beautiful handwritten lettering for all occasions. **718-544-3203**

CAKES

MAURICE
PASTRY
Elegant Wedding Cakes
The chefs at MAURICE PASTRY have been specializing in European-style wedding cakes for over fifteen years. Let experienced Pastry Chefs create or recreate your dream cake.
MAURICE PASTRY **718.665.7979**

Cakes, Pastries, Breads—Brooklyn Prices. Home Bakery. Chris: **718-251-1320**

Sylvia Weinstock Cakes, Ltd.—Custom cakes for the discerning client who wants the very best in quality and style. One-of-a-kind cakes to complement your event. Baked fresh and delicious. **212-925-6698**

DANCE LESSONS

YOUR FIRST DANCE AS HUSBAND AND WIFE
Let us help you do it with style!
Wedding Packages Available
DANCE MANHATTAN 212-807-0802

Dance With Confidence! 212-866-7750
Pvt Lessons w/one of NY's Top Pros. Wedding Choreography, Great Rates/Location.

YOUR FIRST DANCE - Make It Special!
Established upper East Side dance studio.
$45 off w/ad. Call Carla: 212-734-7263

ENTERTAINMENT

DJs, Lights, Video—Pearl Productions. Karaoke. **718-465-8511 / 201-567-5044**

HOT SAMBA • COOL BOSSA NOVA
Great Brazilian music! Jazz also avail.
SABOR BRASIL 212 865-4787

LISA GOODMAN ENSEMBLES
Est. 1978 - Fine Classical, Jazz, Motown, Swing, BigBand, Contemporary. Helpful, Creative, Always Available. **212-489-1641**

Pianist/Singer Jonathan Segal
Jazzy Gershwin, B'way, more. **212-222-3169**
http://www.jonathansegal.com

JUST FRIENDS ENSEMBLES
Classical, Jazz, Renaissance, Rock...
Sampler tape available. **212-662-6532**

MIX 'N MATCH MUSIC TRIOS
Gershwin to Mozart for Your Event.
718-278-5331

ZOTA Productions - DJ Specialists
MCs, Dancers, Lighting, Video Screens, Production & More! Bar/Bat Mitzvahs, Weddings, Corp. **800-965-DJ4U**

Park Swing Orchestra—Masterful Musicians Playing All Styles. **212-229-1642**

Singer/Guitarist Michael Butler—'60s-today! Solo, duo, trio. **212-787-0562**

Flute & Guitar Duo - Fine classical music
Call Kathy: **718-643-4608 / fax: 718-643-6429**
E-mail: mcd-bian@worldnet.att.net

Barbara Evans, Pianist/Vocalist—Sophisticated Party Music. **212-321-2773**

MARK SONDER MUSIC, INC.
Celebrating Our 11th Year!
800-MSM-MUSIC

RCA: Jazz, Rock, DJs, Classical, Etc.—All Events - Magic, Novelty. **212 678-2323**

SOUNDS PERFECT
The Finest Live Music In All Styles
Ensembles Of All Sizes **212-691-5044**

JOE BONACCI MUSIC featuring MANHATTAN SWING ORCHESTRA
Fine Jazz, Rock & Classical Music
for a Special Celebration **212-765-8850**

CHARLOTTE RUSSE MUSIC
Jazz•Rock•Classical•Motown•Klezmer
•Ballroom **(212) 582-5694 / (516) 374-5422**

INVITATIONS

HAND-ENGRAVED INVITATIONS
The World's Best! American/European papers. Complete mailing svc. **212-472-6543**

GOURMET CATERING

A Chef's Table Ltd
Unique Gourmet Food & Floral Design.
212-427-1089

Donald Sacks—Caters to all events. Reasonably priced. Great location. **619-4600**

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

GOWNS

Elegant Halter-Back Bridal Gown
Pearl Beading On Rose Appliques,
Matching Headpiece. $1300. **800-246-0618**

Tulle Bridal Gown—Cathedral Train, Matching Headpiece. $1200. **212-762-8398**

Bridesmaid Dresses • Discount Prices—Stephanie's Trendy Closet **212-677-3449**

Fabulous Bridesmaid's Dresses!
** We create beautiful and unique bridesmaid's dresses with truly timeless value. They're perfect for weddings - or any special occasion.*
Your dresses can be made to order & will be priced significantly below retail.
Call us for an appointment and visit our easy-to-get-to Chelsea studio.
anakha*
119 W 23 St
Suite 907
NYC 10011
Call (212) 367-8051

LIMO SERVICES

1996 Limos—$39/Hr. Special Wedding, Prom & AC Rate. **212-807-9350**

1996 Limos—6-16 Passengers. From $35/Hr. CC's. All Occasions. **800-546-3254**

Stretch—$50/hr. Special: $149/4 hrs. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

MAKEUP ARTISTS

BE BEAUTIFUL & CONFIDENT!
Exceptional makeovers. French technique.
Debonda Waters: 212-940-2660 11am-6pm

Look Beautiful On Your Special Day
Expert Lancome-trained makeup artist. All aspects of beauty. **718-706-0452** Debra

MATRIMONIAL SERVICES

Personalized Weddings—Jewish, interfaith, civil. Rabbi Ben Feller: **212-799-2012**

RABBI KENNETH SHUSTER
Available For Weddings, Namings, Bar/Bat Mitzvahs, All Life Events. Traditional To Liberal. Reasonable Rates. **432-0275**

PARTY PLANNER

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-570-1055

GETTING HITCHED?
Celebrate your engagement with an appearance on "Another World." Audition and register to win $5000 in prizes! Valentine's Day, 8-10AM, Motown Cafe (104 W 57 St). For info, call: **212-850-6336**

ARD CREATIONS
Everything Beautiful & Affordable
For Your Party. **516-829-8580**

PARTY SERVICES

Bachelor Parties!!!—Catering, Corp, Any Event, 20-400p. Michael: **212-650-0561**

DEMI RESTAURANT Charming Mad Ave Brownstone w/Fireplaces. Cont'l Cuisine. **Perfect for Rehearsal Dinners, Showers, & All Private Parties...10-50p.212-534-3475**

Bachelor Party—#1 location, 20-120pp All pvt/corp events - w/ or w/out catering. Prince Street Club, Soho. **212-353-0707**

PHOTOGRAPHY

Photography
Of Your Family, Friends.
Of You, Your Wedding.
Documentary Approach.
Part Prose, Part Poetry, All Memorable.
Manis Photo: 212-674-1809

Nancy Adler Photography
Real Life Wedding
Spontaneous, natural, artistic, romantic.
The perfect pictures of your wedding.
Metropolitan area. **212 496-1141**

Kaija Berzins Photography
212 226-3661

RECEPTIONS

Castles, Mansions, Estates—Spectacular locations in NYC & LI. **212-675-2080**

LANDMARK ON THE PARK
"One of the Most Elegant yet Affordable Locations in New York." **212-595-8410**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

VIDEOGRAPHY

Your Wedding Or Any Event—Professionally videotaped. VIP: **516-935-6053**

WEDDING CANOPIES

HUPPAHS
Reflecting Couple's Colors & Symbols.
Handpainted On Silk By
Corinne Soikin Strauss - Featured
NY TIMES, MODERN BRIDE & ABC NEWS.
Studio: **888-484-7031** or **914-271-8807**

WEDDING CONSULTANTS

SUSAN CHAGNON
SPECIAL EVENTS
"your perfect location"
Penthouses, carriage homes, mansions, unusual locations in and around New York. Bridal consulting & full event planning. Complimentary location service:
212 645-1164
Member of Association of Bridal Consultants

Watch for Your next WEDDINGS section appearing in the June 3 issue, on sale May 26!

Gifts From The Heart

di Liscio!

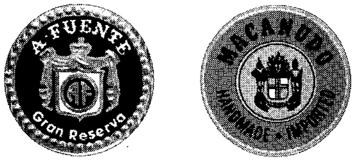
Chocolate Presentations

Simply elegant

Simply delicious

212-874-0851

CIGARS



FREE CATALOG!

From America's oldest mail-order cigar company, established 1915.

Thompson Cigar Co.

P.O. Box 31274 • Tampa, Fl 33633-0537

Fax : 1-813-886-2380

Call: 1-800-705-1096 • Dept. T385

Name

Address Apt. #

City State Zip

"A Gift of Good Taste"

Fresh Chocolate Dipped Strawberries • Chocolate Roses

Dietetic Chocolate • Valentine Hearts (1/2 to 5 lbs.)

Naughty Chocoalte Novelties• Deluxe Gift Basket • Wedding Favors

A Chocolate lover's fantasy come true!

Chocolates Unlimited

169-02 Crocheron Avenue • Flushing, New York 11358

We Ship Nationwide • Kosher Parave MC/VI/AMEX

Phone: (718) 359-4466 Fax: (718)886-2618

---

p. chanin

SKAGEN
SWISS
$125

TIME FOR LOVE...

152 Eighth Avenue

New York, NY 10011

1-800•P.CHANIN

We ship everywhere

Remember Valentine's Day!

Karen James Ltd.

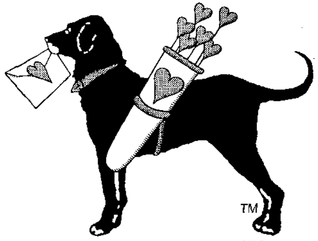
ELEGANT GIFT & GOURMET FOOD BASKETS.

CALL FOR OUR CATALOG.

1-800-870-2969

The Black Dog®

MARTHA'S VINEYARD



Special Valentine's Tshirt!

800 626 1991

Cigar Sensation

GIFT BASKETS • ACCESSORIES • CIGARS

FEATURING: *Valentine's Day Cigar Theme Baskets*

Cigar Bouquets • Cigar Bear • Sportsman

Executive • Mug O' Cigars • Cigar Lovers Delight

WE SHIP NATIONWIDE! **201• 391• 7477**

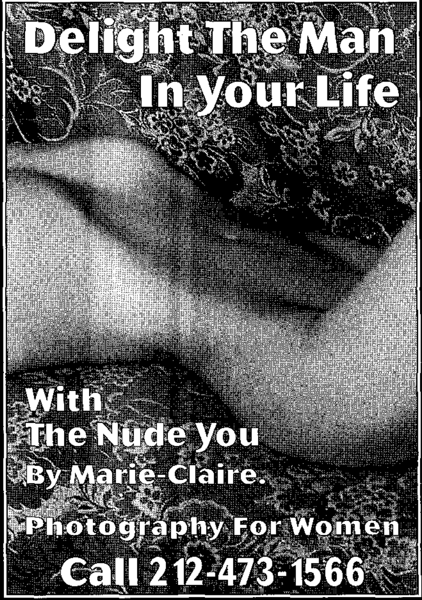
---

amici miei

RESTAURANT AND BAR

475 west broadway, soho, new york 10012

(212) 533-1933 • Fax: (212) 387-0875



Delight The Man In Your Life

With The Nude You By Marie-Claire.

Photography For Women

Call 212-473-1566

Precious Gifts and Baskets

Dedicated to tailored gift designs that make a distinctive impression on that someone special in your life.

CALL TOLL FREE FOR YOUR VALENTINE BROCHURE

1-888-249-GIFT

NATIONWIDE SHIPPING

Carapan

Urban Spa and Store

All Natural Bath and Body products and a complete range of essential oils

Custom Made Gift Baskets and Gift Wrap

The Perfect Gift for Valentine's Day

Gift Certificates available for Store and Spa

5 West 16th Street, Garden Level, NYC, 212.633.6220

•HELP ME HELP YOU!

I Will Shop For That Perfect Gift

From YOUR Heart,

Personal Shopper, Elisa:

Phone: 201-969-9397

Pager: 201-886-3531

THE ZODIAC COLLECTION

PERFUME INSPIRED BY THE STARS

Jan. 21 - Feb. 19

Walnut

Christian Bounaix Zodiac Eau de Toilette

Formulated in France from selected flowers carefully researched for their appropriate relationship to each sign. The 3.3 fl. oz. bottle is decorated with a golden astrological symbol. All 12 signs are available.

EACH BOTTLE $49.95 + S&H & NY Sales Tax

1-888-ZODIACS (963-4227)

Feb. 20 - Mar 20

Fern

The J. Harper Poor Cottage

The Unforgettable Valentine
A weekend, a week
at the cottage guests have called
"The best place to kiss in the Hamptons"

516-324-4081

181 Main Street East Hampton, NY 11937

bye, bye
razor bumps,
ingrown hairs
and razor burn

introducing

TEND SKIN
Solution
FOR MEN AND WOMEN

"outs" ingrown
hairs and razor bumps!
the solution to unsightly problems from
• shaving • electrolysis • waxing

Visible results in 24 hours

unconditionally guaranteed!

TEND SKIN EST 1985

4 oz. $20 • 16 oz. $50
plus shipping/handling

1-800-725-7022 24 hours
american express • master card • visa

The Perfect Valentine!

I LOVE YOU, YOU'RE PERFECT, NOW CHANGE

The Hit Musical Revue

WESTSIDE THEATRE AT 407 W 43 ST
TELECHARGE 212-239-6200 GROUPS 212-889-4300
TUES-SAT AT 8; MATS: WED & SAT AT 2:30, SUN AT 3

Murreys JEWELERS SINCE 1936
INTEGRITY • RELIABILITY QUALITY
FINE JEWELRY, WATCHES & GIFTWARE
REPAIRING - REMODELING - DESIGNING
APPRAISALS AND ESTATES PURCHASED
ALL WORK DONE ON PREMISES
CALL OR WRITE FOR FREE CATALOG
1395 3RD AVE. NY, NY 10021 • BTWN 79TH & 80TH ST.
CALL: 879-3690 • FAX: 879-7857

Li-Lac
CHOCOLATES
SINCE 1923
120 CHRISTOPHER STREET
NEW YORK, NY 10014

1-800-624-4874 ♥ 212-242-7374
We ship everywhere

SALSA OF THE MONTH CLUB
Great Gift Idea! Free Brochure!
Give the premier salsas from around the country, from Waui Maui of Honolulu to Green Mountain Gringo of Vermont. Only $13.95 per mo. (plus s&h). Includes 2 jars of gourmet salsa, chips, recipes & much more.
Call Toll Free:1-800-59-SALSA
P.O. Box 604, Williston, VT 05495
Gift packs also available
Taste of Salsa EXPERIENCE THEM ALL

OK YOU HATE IT, BUT...
HE LOVES A GOOD CIGAR
3 Superior Hand-Rolled Cigars
Your Message On The Bands
3 Elegant Chocolates
Heart Shaped HumidiBox
ONLY $25-
Includes Shipping
Check, Cash or Visa/MC/Amex
C.I.G.A.R.
245 8th Ave. #290 NY 10011
Phone Orders 212-675-7294 ext. 3
Fax Orders 908-257-7999
or e-mail manditd@pipeline.com

CHELSEA
ANTIQUES
BUILDING

Twelve Floors of
Antiques & Collectibles

For beautiful & affordable Valentine's Day Gifts

Visit over 100 stores that feature:
Jewelry • Silver • Furniture • Toys • Collectibles
Porcelain • Fountain Pens • Rare Books

Thursday, February 6th
6PM - 9PM
Celebrate with your Valentine
at CHERUBS ANTIQUES, 11th Fl.
Wine Reception • Raffle & Drawing
Silent Auction • Door Prizes

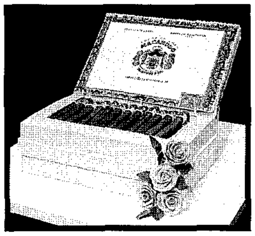
Open 7 Days A Week
110 West 25th Street, NYC
(212) 929-0909

CAVIAR ***Romantic! Opulent! Elegant!***

Our most popular caviar samplers are: Russian Beluga, Ossetra + Sevruga 1 oz. each - $64 or the 3 Russians + U.S. Sturgeon, Salmon & Whitefish 1 oz. each - $74 + shipping. Fancy Foods Gourmet Club **1-800-576-3548**

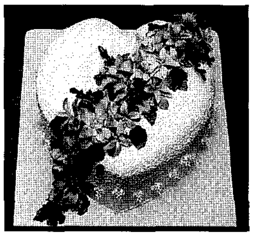
ULTIMATE GIFT!
Talented international artist will
SCULPT a BUST
of you or your loved one. Other
custom sculptural projects considered.
Lilia Berozkina (212) 688 1836
e-mail: MILLENNIUMID@worldnet.att.net

Sylvia Weinstock Cakes



A special gift for the
person in your life who
takes the cake!

Customized cakes,
an affordable luxury from:



Sylvia Weinstock Cakes, Ltd. • 273 Church Street • New York, NY 10013 • 212-925-6698

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

As You Like It— Select Furn Apts. Style/Location/Value. **212-695-3404; 800-277-0413**

OXBRIDGE - St. Valentine's Specials
Furn Apts. Licensed. All Credit Cards.
As seen in "The Wall St. Journal".
212-348-8100 **Fax: 348-8362**

HOME2—Great Furn Apts. D/W/M. Call Pat/Chiqui: **212-448-9223/800-203-7028**

Flatiron/Lower 5th—1450 sq ft, 2-BR, 2-bth, total reno loft/apt. Maple flrs, new appl, butcher blk kit, W/D, 11' ceilings. $3600/mo. Avail 3/1. Refs. **212-674-6587**

COOP/CONDO
New Jersey

FT LEE LUXURY—3 lge BRs, 2 bths, spac LR w/dining area, lge kit + encl terr. 24-hr drmn, pool, ++. Owner reloc. Sell: $129,000. **201-592-6894**

COUNTRY PROPERTY
For Sale/Rent

"Own" A Litchfield County Estate—For a modest mnthly rent. Seek yr-rnd "partner" for 150-yr-old farmhse on 5 lovely acs, htd pool, 3 BRs, 3 fplc, very priv. **212-727-5119**

Upstate—Near VT. Grk Rev + guest qtrs. Beaut renovation, great yard. $125K Country Properties RE - **518-677-8588**

To advertise in this section, please call Chris Lutkin at: **212-545-3673**

REAL ESTATE SERVICES
New Jersey

RELOCATING? New Jersey - Marlboro/Manalapan/Freehold. 1 Hour NYC/School Info. Century 21 Mack-Morris Iris Lurie Realtors. **Toll-Free: 888-RELO-555**

REAL ESTATE SERVICES

GOV'T FORECLOSED—Homes for pennies on $1. Delinquent Tax, Repos, REOs. Your area. Toll-free: **1-800-218-9000 Ext. H-4235** - for current listings.

Inns and Lodges

CONNECTICUT

BLACKBERRY RIVER INN -- Norfolk 800-414-3636
Wake up in the mountains at our 232-yr-old, elegant Colonial Inn on 27 scenic acs. Beautiful rms, some w/ fplc/jacuzzi. Bkfst incl. Antiquing/hike/relax! **860-542-5100**

THE SIMSBURY INN.........A Premier Country Inn
Classic hospitality awaits you with our "Sweetheart Specials." Try our **Deluxe Gourmet Valentine's Package:** deluxe overnight room, use of indoor heated pool, Jacuzzi, sauna & health club, champagne & chocolate truffles, elegant candlelight dinner for two in Evergreen's Restaurant. Available 2/14-16. Ask about all our other "Romantic Getaways."
Rte 10, Simsbury, CT 06070..................800-634-2719

NEW YORK

Hunter's Only Deluxe Hotel
Closest to skiing. Luxurious fireplace suites, indoor pool/spa, Jacuzzi. Award-winning gourmet restaurant. Featured NY Times & Great Inns of America.
Scribner Hollow Lodge, Hunter, NY: 800-395-4683

ESCAPES 2000 - HUNTER/WINDHAM NORTHERN CATSKILLS (1-800-590-2737)
Private mountain villas & luxury townhouses. 1, 2, 3, 4 & 5 BRs. Panoramic views. Fireplace. Private deck. Hot tubs. Full kitch, CCTV, VCR & CD. Skiing - downhill & x/c. Snowboards. Hike. Horses... Or just relax! Great restaurants & pubs. NYC just 2 1/2 hours.

FRIENDS LAKE INN - Adirondack inn & x-country ski center with luxury accommodations, imaginative cuisine, a superior wine collection & 32KL ski trails. 4 hours NYC. Chestertown, NY. **518-494-4751**

A SEDUCTIVE RETREAT......On Golden Pond
Priv, tranquil & romantic. Intimate suites w/jacuzzis for 2, fplcs & pvt decks. **Come Turn Off The Rest Of The World.** Lakehouse. Rhinebeck/90 mins NYC. **914-266-8093**

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes.
Rates as one of the Top 10 in USA! 1-800-848-3369

FLORIDA

ROMANTIC SW FLORIDA RESORT & SPA NEAR NAPLES
A gorgeous setting surrounded by tropical tranquility. Charming accommodations, reminiscent of the days of Hemingway, take you back in time. Award-winning natural spa cuisine. Close to white sandy beaches, Everglades, golf, tennis. 1 week w/3 gourmet meals, fitness programs, trips frm $695/dbl. Call: **800-279-3811**

THE KEYS

KEY WEST **OCEAN KEY HOUSE**
Indulge your every whim. Luxurious suites, in-suite Jacuzzis. Pool. Marina. 5-star PADI. Great food. On the water at Zero Duval Street. Free Brochure - **800-328-9815**

TO ADVERTISE IN...
inns and lodges
CALL CHRIS AT: 212-545-3673

Travel

Winter Rentals

BRIDGEHAMPTON—8 BRs, 6 bths, heated pool/tennis/basketball/gym/hot tub. Situated on 3 1/2 acres. All amenities. Avail daily/weekly rental. Bike to beach. Mins train/Jitney. Michael: **212-861-4046**

VERMONT RETREAT—Picturesque 5-BR farmhouse. All amens, fplc. Near ski: Stratton, Bromley. Shopping: Armani, DKNY, Brooks Bros. Gourmet Inns... $650/wk, $1800/mo. **212-580-4385**

Summer Rentals

Mountains of northeast PA
LAKE NAOMI CLUB 1-800-626-6439
Vacation home rentals for week, month and season. 4-season resort community, 2 hrs from NYC. Rated in top 1% of *vacation communities in America.*
FREE info packet - call Greg.

TRAVEL SERVICES

CATSKILL SHUTTLE - 800-607-2753
NYC to the Mts! Weekdays & Weekends! Cooperstown Special! Day Trips too!

TOURS AND TRIPS

Private Tours of New York City
For discriminating individuals and small groups...corporate spouse programs, relocating executives. Treat your guests attending family reunions, graduations, anniversaries, wedding celebrations.
Discover New York
with Kitt Garrett: 212-750-5944

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted 1 of 10 best B&B's in the USA. Evergreen rms. Elegant poolside guest wing. Every amenity. Comp Euro bkfst. Daily cocktail party. Beach club. Downtown walk to *history/beauty/romance.* Spec Honeymoon rates. Broch/video: **800-253-3466. Email: curry@travelbase.com or www.travelbase.com/destinations/keywest/curry-mansion/**

BED & BREAKFAST
New York

As You Like It B&B—Affordable & Attractive Apts & Guestrms. **212-695-3404**

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. **212-965-1102**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

Manhattan B&B—$60-$90. Also private apartments. **800-747-0868; 212-977-3512**

BED & BREAKFAST
New Jersey

Uncommon Cottage on Lake - B&B.
Pastoral tranquility, stone fireplace, tastefully furnished, all amenities. Sussex CO, NJ. 90 mins NYC. **201-948-3422**

VILLA/CONDO/APTS
Florida

Florida Keys—Private homes! $350-$1,750/week. Sullivan Realty: **800-874-1894**

VILLA/CONDO/APTS
The Islands

Jamaica Luxury Seashore Villa 4 BRs, fully staffed, priv beach & pool. Walk golf, tennis, horseback riding. $3000 per wk. Owner - Mr. Lipton: **1-800-849-9096**

Sports Guide

PERSONAL TRAINER

For Women Who Want Results
Certified Trainer - As Seen In Allure.
Call The Bodysmith Co. 212-249-1824

Enjoy—Certified Personalized Exercise & Diet Instruction At Home. 212-604-9850

My 9 Yrs Exp.—Still Produces Beautiful Physiques+Customer Satisfaction. 355-2325

Survival Of The Fittest - Fitness For All Ages. Cert Trainer. Exercise & Safe Weight Loss. Home/Gym. 212-717-2677

Get The Body U Want—Certif Trainer. Home/Our Gym. All Levels. 212-874-2595

PHYSICAL FITNESS

Talk Live To Female Body Builders—& Wrestlers. Raw. 888-255-FLEX $2.50/min.

Health and Fitness

COSMETIC SURGERY

ARE YOU CONSIDERING COSMETIC SURGERY?
Expert consultant will help you make this exciting decision comfortable and pleasurable. I will answer all your questions, work with your budget and, as your personal shopper, I will recommend the finest Board-Certified Plastic Surgeons.
Please call **Denise Thomas** for more information:
212-734-0233

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs of fat, up to 3 sizes, using latest large-volume Tumescent Technique. Felix Shiffman, MD. Free Consult. 246-2960

COUNSELING

Unhappiness, Stress, Anxiety?
Resolve & Heal Today! Former Ivy League Faculty. Caring, Confidential. 212-713-5227

Transformational Counseling—Heal And Consciously Create Your Life. 212-353-3035

DENTAL

NY BREATH CARE
Provides The Most Effective Anti-Halitosis Treatment Avail. Featured On 20/20 & Today. App't/Info: 212-683-6505

ELECTROLYSIS

•LASER ELECTROLYSIS•
Painless/No Needles. Up West 724-5000
Chelsea 645-9212 / Great Neck 516-773-MAXX

Electrolysis By Joanne Beth, CPE—By App't. East 37th St. 212-683-7023

HEALTH & BEAUTY

Permanent Makeup—Eyebrows, Eyeliner, Lips, Scars Camouflaged. 212-684-0013

Skin Care & Body Treatment—By App't. Most Insurance Accepted. 212-586-2043

HOLISTIC HEALTH

Enjoy A Warm Bath & Revitalizing Massage... Soothing Enemas, Total Body Relaxation. Private. 212-246-4276

Aroma Therapy—Steam, Whirlpool, Sauna, Body Treatment. 516-271-8178

Stress Reduction—Meditation Therapy And Bodywork. 212-874-2694

Reiki—Holistic Treatments And Classes. 212-308-1767 / 516-434-7629

Colonic Cleansing—Enemas And Massages. W. 94 222-4868 / E. 51 751-2319

HYPNOSIS

Hypnosis Is The Tool. It will help YOU conquer smoking, anxieties, phobias & build confidence. Will trvl to home/office. **Certified Hypnotherapist.** 1-800-314-4813.

Smoking. Weight. Anxiety. Habits. Attitudes. Nancy Donenfeld, M.A. Cert. 1972. Vi/MC/Ins. 200 E. 61. 212-758-7575

Hypnosis - Counseling For Weight, Smoking, Anxiety & Personal Problems. Dr. Winter: 120 E. 36th, 1H. 212-252-0447

MASSAGE/THERAPEUTIC

BODY RENEWAL
Baths, Massages, Inner Cleansings. Rare, Unique & Beautiful. 212-695-0780

MADISON CLUB
Step back into an era of elegant gentility, a private club offering Massage, Steam, Cigars, Pedicure & Manicure; where our staff of pampering masseuses are eager to please you in our unique surroundings. Relax in our private cigar room after your massage.
20 E 38th St NY-NY 10016 • Tel 212 973-0072

Noevir—Steam, Dry Sauna, Shiatsu, Swedish Massage. 212-594-1602

16 Yrs Exp. Lic./No Sex Calls—E. 60s. Stress/Strains. 7 days. Jeanie: 212-750-8947

NU LOOK - JAPANESE SPA—Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. 212-447-6666 / 800-834-7286

KOA HEALTH CLUB
Shiatsu/Swedish. Whirlpool/Jacuzzi For Men & Women. Ft. Lee. 201-461-0915

High-Level Medical Relaxation—Therapy. 7 Days. Res. 212-221-6965

Excellent Swedish Massage—By Experienced Masseuse. 212-501-0603

Relax, Stress, Pain Relief—Swedish. Aromatherapy. Reflex. Wax. 212-213-4114

Intense Therapeutic Massage—Stress/Sports-Related. Lic'd. Joy: 212-696-0043

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

Lic'd Massage Therapist—Medical, Swedish, Shiatsu. E 80s. 212-876-1747

Relaxing Massages, Sensitive Cleansings & Baths w/Prof'l Nurses. Discreet. Call 10am-10pm. 212-749-6442

Cleansing Massage Specialist—Noon-10pm. Emma Rush. By app't. 212-726-0138

NYers Want The Best—New Offices/Lic'd Therapists. West Side BackCare. 579-0994

MEDICAL

NYU MEDICAL CENTER
Department of Dermatology Is Testing New Therapies For: Kaposi's Sarcoma, Eczema/Atopic Dermatitis, Chronic Hives, Cold Sores/Herpes Simplex, Vitilego and Psoriasis.
212-263-6881

Wind Chill think **HEAT INDEX**
Thermals think **BATHING SUIT**
Radiators think **AIR CONDITIONING**

THINK SUMMER NOW!

ADVERTISE
IN SUMMER SHARES & RENTALS
Call Chris Lutkin for rates at: 212-545-3673 or fax 212-779-2449 for more info.

HIV/STD/GENITAL WARTS

HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. 246-0800

PENIS ENLARGEMENT Custom Vacuum Pumps - Surgical. Gain 1" to 3". Permanent/Safe. Enhance Erection. FREE Brochures. Dr. Joel Kaplan: 312-409-1950

HYDRAZINE SULFATE
CANCER TREATMENT
As Seen On Inside Edition,
The Montel Williams Show & NBC's Extra.
David Gordon, MD 570-2932

NUTRITION

Personalized Computer Analysis—$19.95. For Questionnaire: 201-444-0880

Private Chef - Natural Gourmet Food Or Your Special Diet. Dinner Parties, Instruction. Call Donald: 212-691-5137

WEIGHT CONTROL

15 Stubborn Lbs?—New Medications. 5-Week Programs. 212-570-5058

Medifast™ Weight Loss—& Medications By Board-Certified Internist. 212-535-7785

BIOCHEMICAL MEDICAL CARE
phfen-plus™. Our Exclusive Combination Of Natural Nutrients + Medication = Dramatic Low-Dose/Enhanced Effectiveness. Ensured Safety. 800-MD-8-THIN

1-800-870-SLIM
Private MD - Phen/Fen Avail.
Affordable Fees - Manh/Queens Location.

Physician-Supervised Weight-Loss Program - Using Medication. West Village Office. 212-367-7350

1-800-870-SLIM
Private MD - Phen/Fen Avail.
Affordable Fees - Manh/Queens Location.

DON'T WAIT!
PHEN/FEN, REDUX & BEYOND...
1st Visit $100, Including EKG & Meds. Every 2 Wks $60, Exam Plus Medications. Internal Medicine/Weight-Loss Specialist, R. Andria, MD. 718-332-8181

THE EASY WEIGH™
NYC, New City, White Plains, MD-supervised. Phentermine/Pondimin©. 888-LO-WEIGH / 914-638-6663

The Medication Everyone Is Talking About! Losing Weight Has Never Been Easier. Physician-Supervised. 212-737-4644

Medical Weight Loss—Using Medications, As Per NY Times. 212-288-5468

To advertise in *New York Magazine's* **HEALTH AND FITNESS** section, call Mark Bristow at: **212-545-3661** or fax: **212-779-2449**

Boats and Yachts

Best Deal Boat Parties—On MY Jubilee in NY Harbor. Great cuisine, flexible terms. Established 1972. **212-307-0985**

To advertise in this section, please call
Alex Singerman at: **212-545-3682**

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, *Luxurious* Yacht Charters.
Intimate dinners for two -
to your largest corporate events.
NYC 212-594-1561 NJ 201-482-1991

CORP & PVT PARTIES & WEDDINGS
135' Classic DIPLOMAT
100' Contemporary CELEBRITY
See us at Pier 84 at W. 43rd St.
Leisure Yacht Charters (212) 594-9555

TO ADVERTISE IN...
boats & yachts
CALL ALEX AT: 212-545-3682

New York Kids

AFTER SCHOOL PROGRAMS

English Lady Teaching Etiquette—To Jane Austen standards. **212-366-6368**

BEDTIME VIDEO

Does Your Child Have Trouble Sleeping?
Goodnight Baby is the only children's video to help kids relax before bed. Recommended by top sleep experts. **888-SLEEPYKID** It Works!!

CHILDREN'S CLOTHING

CHILDREN'S EMPORIUM
NYC's #1 off-price kids' store -
as featured on WCBS•WNBC•FOX•NY1
Semi-Annual Clearance Sale
50% off lowest price (to 90% off retail!)
293 Court St., Brooklyn 718-875-8508

MARSHA D.D.
The Hot Spot for the Coolest
Pre-Teen Clothes! Smith Bellbottoms
& Shorts. Huge Selection of Tees...
Speedo (Boys & Girls)... Hank Player...
NBA Tees & Sweats... Beanie Babies,
Funky Jewelry, Keychains, Nail Polish.
1324 Lexington Ave. @ 88th. 212-534-8700

CAMPS

Downtown Day Camp
Winter Swim Lessons, Heated Pool.
For Information, Call: **212-941-8553**

ENTERTAINMENT

Starmite Puppets—Lion K, Aladdin, Quasi, Dalmations, Sesame, Dinosaurs, Pooh, Face Paint, Balloons. **473-3409**

Magic Music Marion Clown! All costumes! Miles of smiles! Seen on ABC! **212-302-1419**

Madeleine, Award-Winning Magician!—And TV Clown! Ages 1-103! **212-475-7785**

HOLLYWOOD POP!
Priv/Corp Extravaganzas • Circus • Magic Dancers • Costumed Characters • Mimes Carnival • Mysteries • Variety Performers Casino • Decor & More! **212-777-2238**

Amazing Shawnee's—Magician/Clown/ Puppet Shows! For info: **212-387-7469**

Dumb-Dumb The Silly Clown—Magic, Face Painting, Balloons. **212-569-5534 x53**

To advertise in *New York Magazine's*
NEW YORK KIDS section, please call
Debbie Horowitz at: **212-545-3683**

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH
$3,500 PARTY PACKAGE
DEZERLAND/FUN CITY
(Check our large ad under Party Space.)

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. **212-831-7665**

Party Palace—Free play of Video/pinball/ arcade/ total pvt party at our place **935-9577**

202 East 77th Street—Beautiful, large space. Includes small/large tables/chairs. Special weekday prices. **212-861-4330**

Entertaining

CARICATURES

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

Top Artist—Colorful, Witty. Fun On Paper, T-Shirts. **516-767-4201**

Caricatures & Face Readings—By Sherry Lane. Magical Fun! Corp/Pvt. **212-675-6224**

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

ENTERTAINMENT

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

NY "ROAST MASTER" NJ
Josh Sands'—"ThisIsYourLife"- 21 Years.
Still #1- Roast n' Toast! **800-474-JOSH**

Master Magician—"Top Rate"--NY Times Amazing Fun for All Events! **718-885-3038**

• HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
212-988-8484 • 516-795-2400 • 718-693-9441

SEND BALLOONS - $25!
Bouquets, arches, cntrpieces. **212 935-9577**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

• STRIPTEEZ•A•GRAM •
The **ONLY** Gift That **UNWRAPS** Itself!!
212-391-2480 • 516-485-6600 • 718-352-9423

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

WANT SOMETHING SPECIAL?!!
Unique Entertainment•Reasonable Prices
DJs/Music•Performers•Dancers•Favors
Themes/Decor•Acts•**600+ Lookalikes...**
the Whole Event! Est.1982 **800-GET-GALA**

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

KID 2 CORNER
Bannered Classified Display Page

What To Do
Where To Go
Special Celebrations

This issue Will Be Devoted To New York Kids
Issue Date: 4/28 On Sale: 4/21 Deadline: 4/3
Please Call **Debbie Horowitz** At: **212-545-3683** Or Fax: **212-779-2449**

MURDERS—400+ Lookalikes, Magic, Music, Mentalism, Comedy, Casinos, Roasts, Full Event-Planning. All Ages. **Naomi's World Of Ent.: 800-304-4911**

BALLOON BOUQUETS®
Decorating. Special Events: **212-265-5252**
Nationwide Delivery. Info: **800-424-2323**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

GORGEOUS STRIPPERS 914-669-8254 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

"BRAVO!" - Murder Mysteries, Magic,
Limo Scav Hunt, Lookalikes, Clinton,
Marilyn, Elvis, Roasts, Casino **212-744-9000**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. **212-288-9133**

Palmistry, The Tarot, Numerology—By registered psychic. **212-410-1299**

Send-A-Yenta—Hilarious comediennes for all occasions. **212-477-1149**

Queen Of Karaoke—Party-In-A-Box rentals from $100. Song Byrd **718-544-4756**

Balloons, Costumes, Belly, Strip, DJs, Party Entertainers—Anywhere, any time!
LIFE O' THE PARTY 800-966-7456

Philip Klipper Will Astound You!—Magic/comedy for your event. **914-337-7762**

Continued from previous page.

ENTERTAINMENT/MUSIC

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment 914-478-0073

Play It Again, Sam!—'20s-'90s Classy & Fun Piano Man: 1-800-PLAY-IT-A...

Mind-Sweeper DJs—Great party music, '30s-'90s. Since 1975. Refs. 718-875-9824

Memorable Music DJs—Musical fun at a great price! Wedding, mitzvah 800-545-5288

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

Fun DJ!—All sounds, Western to multi-ethnic. Dance caller, Ed Jaffe: 516-378-3595

A Touch of Class DJs—Dancers, Videos, Karaoke, All Occasions. 718-966-0255

The Feetwarmers—NY's Finest Swing, Rhythm & Blues Band. 212-969-0783

EVENT PRODUCTIONS

Specializing in Major NY Productions
Fashion, Music, Sports, All Media Events.
Corporate And Individual Clients.
ASTIC Productions 212-924-4293

GIFTS

Let Cyrano Kindle—Your Valentine's Passion. Personal Poems. 974-0973 x329

GRAND CHOCOLATE PIZZA®
GRAND CHOCOLATE CIGARS®!
800-475-7787

GIFT BASKETS

VALENTINE'S DAY & ALL OCCASION GIFT BASKETS • Chocolate Roses • Chocolates • Gourmet Cakes 212-BASKETS

Baskets Galore At The Purple Door—A gift no one ever returns. 212-627-4076

Baskets & Bows—Valentine for him/her, only $29.95! Nationwide del. 201-599-0538

Erotic Gift Baskets by First Bites—For that special someone! Call 516-797-6731.

GOURMET CATERING

A Chef's Table Ltd.... 212-427-1089—Unique Gourmet Food & Floral Design.

ESCAPE FROM TRADITION!
Memorable Cuisine from the chef of **MESA GRILL** and **BOLO.** Complete event planning, from cocktail parties to galas.
BOBBYFLAY CATERING
212•965•1729

GOURMET FOODS

Cakes, Pastries, Breads—Brooklyn Prices. Home Bakery. Chris: 718-251-1320

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion. 212-682-6281

PARTY PLANNING

No-Fee Event Planning—Corp & private parties, weddings... Top Client List. **RED LETTER EVENTS** 212-772-1177

PARTY RENTAL

Pinballs • Juke Boxes • Video Games Pool Tables • Casino Equip • Popcorn Cotton Candy... Sales & Rentals 935-9577

PARTY SERVICE

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: 645-2729 - Andy or Kirsten

THE MOVABLE FEAST, INC.
Catering for the perfect party. Private & corporate. Lofts, yachts, museums, clubs. Brochure - (212) 227-7755

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) 212-683-6500

Coldwaters - Private Room Seats 15-75—988 Second Ave, nr 52nd St. 212-888-2122

PARTY SPACE

S.O.B.'s—Party in tropical paradise. 20-400. On & Off-premises. Wild! 243-4940

MICKEY MANTLE'S
The nation's #1 sports-themed restaurant offers an exciting atmosphere for parties up to 250. Audio/video system, large-screen TV, museum quality memorabilia, sports celebrity appearances. Brand New Private Party Room!
Many options to fit your budget.
Call Larry Tart at **212-688-7777**

Upper East Side Billiard Club
Unique party space. 10-250. 212-831-7665

PULSE NIGHTCLUB
Elegant midtown locale (E. 54 btw 2 & 3). Corp & private parties (75-400). 688-5577

THE MADISON 679-2932
3-Story Mansion Specializing in Corp. Events, Fund-Raisers, Weddings. 25-500p.

TOO MUCH IS NOT ENOUGH!
XS
TOO MUCH IS NOT ENOUGH! NEW YORK
A multi-level, interactive, competitive, imaginative, reactive virtual game arena.
For Parties and Corporate Events Call
212-398-5467 X224
1457 Broadway
In the Heart of the New Times Square

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p.

THE SUPPER CLUB Corporate/Social Weddings. Midtown Loc. From 20-1,000. Swing In Art Deco Elegance. 212-921-1940

Gaslight—New W Vlg,Touch of class. 20 Fr drs,mahog bar,tin ceils,20-200 479-7306

Elegant Space—Park Slope. Prof'l Kit. 718-499-1251. Caterers Welcome.

SUCCESSFUL AFFAIRS
Uncovers the finest in party facilities. Our service is at no cost to you. 212-684-6402

GIGGLES Neighborhood Grill & Bar Fun Foods, Burgers, BBQ to Sumptuous Buffets. Teen Parties, B'days, Bar/Bat Mitzvahs, Sweet 16s. George: 212-840-1900

DEZERLAND
NEW YORK'S BEST PARTY PLACE
7 Unique Party Concepts for 50 to 1500
Corporate Affairs • Bar/Bat Mitzvahs
Sweet Sixteens • Children's Parties
Anniversaries/B'days • Fundraisers
Las Vegas Style Casino Ballroom
Karaoke • Gameroom & Sports Complex
Drive in Movie Theatre • Classic Car Museum
CALL ABOUT OUR $500 KID'S B'DAY PARTY SPECIAL!
270 Eleventh Ave., NYC (212) 564-4590

LANDMARK ON THE PARK
"One of the Most Elegant yet Affordable Locations in New York." 212-595-8410

SOHO ART GALLERY
Skylite, 25' Ceilings. Kitchen, Music. 25-200p. Pvt/corp. 212-334-3387

LE FIGARO CAFE
A VILLAGE LANDMARK
Garden Room, Fireplace, Music, Full Bar. Affordable $$. 15-100. 212-388-0002

VIDEOGRAPHY

YOUR WEDDING OR ANY EVENT PROFESSIONALLY VIDEOTAPED
Unobtrusive & Traditional Style
VIP: 516-935-6053

The New York Office

ACCOUNTING SERVICES

Personal Bookkeeping for the Busy Professional Organize your records and receipts; file timely tax returns; avoid interest charges; balance checkbook. Call for a free consultation: 212-799-5907

ANSWERING SERVICES

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. 212-868-1121

ATTORNEYS

DIVORCE MEDIATION
AN ALTERNATIVE TO LITIGATION
Resolve your marital affairs in a private and fiscally prudent manner.
CARL F. WAND & ASSOCIATES
Attorneys & Mediators
Offices in Manhattan, Nassau and Suffolk
1-800-214-MEDIATE
Call for info. about our public seminars

PROFESSIONAL ORGANIZER

GET ON TRACK! THE PERSONAL TOUCH! Home/Office Organizing & Setup, Inventory, Collectibles, Cataloguing, Computer Printout. All Five Boroughs. 800-643-7225

We Organize All Facets Of Your Life!
Billing, bill-paying, filing systems, record-keeping & other detailed projects.
800-725-0343

To advertise in THE NEW YORK OFFICE call Debbie Horowitz at: **212-545-3683**

HOME DESIGN
special issue
featuring the design directory
The ***DESIGN DIRECTORY*** is a special bannered classified display feature for home furnishings, accessories, craftspeople, and designers.
To place your order or for more detailed information, please call Michelle Krell Kydd:
212-545-3672 or fax us at: **212-779-2449**
Issue Date: 3/4 • On Sale: 3/17 • Deadline: 2/28

COMPUTER SERVICES

Don't Be Afraid!
IN-HOME ACCESS is your personal computer consultant. We come to **your home at your convenience** and help you to develop your computer skills. Surf the Internet, send e-mail, trade stocks. What are you waiting for?
Don't Be Left Behind! 212-496-6603

EQUIPMENT REPAIR

GOLDEN CARTRIDGE
Laser toner cartridges for copiers and printers on sale for low prices. We also buy empty cartridges at fair prices. Free pickup/deliv. Clark: 1-800-987-8843

TO ADVERTISE IN...
the ny office
CALL DEBBIE AT: 212-545-3683

Interiors and Exteriors

ANTIQUES

AUCTION COMPANY OF NEW YORK

AUCTIONEERS • APPRAISERS
ANTIQUES • ESTATES • BUSINESS
LIQUIDATORS PROFESSIONAL AND
CONFIDENTIAL SERVICES • COMPLETE
OR PARTIAL CONTENTS OF HOMES –
BOUGHT $$$ SOLD • AUCTIONED

ARTHUR HOROWITZ • NYC DCA LIC# 797105
(212) 410-2100 FAX (212) 348-3209

Beautiful Indian Antiques—6 pieces left. Priced from $350-$950. Call **212-949-8030**.

BATHROOMS

Wizard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets.
Lic. Ins. Free Est. Refs. **212-677-5555**

CLOSETS

SPACEMASTER CLOSET CO.—Free estimates. Top quality at discount prices. Melamine, wire, & doors. Ins. **212-382-1533**

CITY CLOSET CO.—Free estimates. All types of shelving. Space professionals. Affordable Pricing. **212-387-9142**

DECORATIVE PAINTING

Artful Decor—Original color glazes, faux finishes, murals, trompe l'oeil. **212-674-8679**

Glazing, Schmazing & All That Jazz—The Best In NY **212-253-0302**

FLOORS

Hardwood Floors—Install, Refinishing, Bleaching & Pickling. **212-360-2208**

HOME/BUSINESS IMPROVEMENT

Creative Woodworking & Construction
Kitchens, Wall Units, Built-Ins, Renovations. Reliable & Insured. **212-780-3204**

Carpentry, Painting, Electrical Work
"As seen in NY Magazine."
Artists & Craftsmen:
212-865-4459 / 674-3788 **Fax: 212-674-6008**

Painting is our specialty and we do it right at a great price!
Indoor/out, sheetrock, plastering.
FREE ESTIMATES!
Let us apply 15 years of experience to your painting needs!
NY/NJ references available.
MD PAINTING
201-865-4037

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment.
Featured in NY Times, NY Mag, ABC, CBS.
Lowest Rate. Only $250/rm. Tri-state.
Free Brochure. 212-288-8888
Visit Our Website at www.redecorate.com

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
Tri-State Area & Florida
Call Steve Lyons: **212-338-0888**

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To Budget. **Sasha Designs: 212-243-1738**

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. **Call 212-288-1863.**

C.S. INTERIORS—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. Refs gladly furnished. **212-734-2689**

DESIGN CONSULTATIONS
Plans, Colors, Contractors, Resources.
NY/FL. I Advise, You Shop. **212-754-0972**

Easy Elegance—Using what you have or starting fresh... Access to all wholesale showrooms. **212-472-6543**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $75 hourly. Featured in NY Times & Glamour. Call for reprints: **212-826-1069**

Let's Decorate Together—A Decorator *Who Designs And Shops With You. Buy* At A Discount. **$50/Hour.** **212-873-3853**

KITCHENS

Triple T Construction—Your Kitchen & Bath Specialist. Granitework. **212-360-2208**

WOOD-O-RAMA, INC.—From kitchen cabinetry to remodeling/restoring (500 types of moldings to choose from), we have it all! **238 West 108th St. 212-749-6438**

Professional Kitchen Wholesalers
Faucets, fittings, cabinets, counters, appliances, hardware, accessories, etc.
Call/fax for a quote today! Our number is the last number you'll ever need.
Ph: 212-353-8717 **Fax: 212-353-2596**

LIGHTING

LAMP and FIXTURE REWIRING—Lampshades Recovered **212-242-8713**

Track By Jack **212-340-9111**
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

HALO **Track/Recess Lighting**
Showroom: LIGHTING BY GREGORY
***158 Bowery**.............................212-226-1276*

PAINTING & WALLPAPERING

Custom Painting—Sponging, Wallpaper, Marbleizing & Gold Leaf. Ins. **212-360-2208**

Fine Painting & Papering—Marbling, Sponging, Glazing. Ins. Rob: **212-889-6874**

Painting, Plaster, Sheetrock Repair—Ins. Refs. Free Est. **Glenn: 914-883-5647**

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. **212-744-9413**

WINDOW TREATMENT

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and Draperies. **Lowest Prices: 212-807-8674**

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600..................................**718-748-8600**

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies & all soft treatments. ***KINGSBORO: 212-243-0722***

To advertise in New York Magazine's **INTERIORS AND EXTERIORS** section, call Michelle Krell Kydd at: **212-545-3672**

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Minimum ad size is two lines. Special placement is $50. Deadline is Tuesday at 5PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers. Call us at 212-779-7500 or fax to 212-779-2449.

TOWN & COUNTRY ads are $43.50 per line (flat rate).
TRAVEL ads are $43.50 per line for IX.
SERVICES & SALES ads are $61.25 per line for IX.
ENTERTAINING ads are $60.50 per line for IX.
ASSORTMENTS ads are $58.00 per line (flat rate).

STRICTLY PERSONALS ads are $37.00 per line (flat rate).
HEALTH & FITNESS ads are $61.25 per line for IX.
INTERIORS & EXTERIORS ads are $60.75 per line for IX.
NEW YORK KIDS ads are $43.50 per line for IX.
INNS & LODGES ads are $49.25 per line for IX.

Frequency and Display Rates Available

INSERTION ORDER

Name ____________________

Street Address ____________________

City ____________ State ____________ Zip ____________

Day Phone (for our records only) ____________________

Payment: Check________ M.O. ________ MasterCard ________ Visa ________ AmEx ________

Card Number ____________________ Exp. Date ____________

Signature ____________________

AD COPY :

Services and Sales

APPLIANCES

EURO-AMERICAN APPLIANCES
Viking, Sub-Zero, Asko, Bosch...
Call Dial-A-Brand With Make & Model.
Est. 1967. 800-237-3220 / 888-SAVE-MOR

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

ALL MAJOR APPLIANCES
Guar lowest price. Imm del. Auth dealer.
Call **718-774-0198/773-8483.** Expert advice.

ASTROLOGY

Renaissance Astrologer/Psychic, CSW
Phone Readings/Auspicious Dates. Vi/MC
212-662-0801 / 888-707-0078 (toll-free)

#1 Live Phone Psychic Experts—10 min/ $19; 20 min/$29. Vi/MC/Ax. **201-313-1345**

Astrological Readings By George—$25 For Printouts. Call **212-592-0190**

European Psychic - 90% Accurate—TV/Radio. **215-934-5908.** $3.50/min. 18+.

New! TOLL-FREE
PSYCHIC SAMPLES **1-888-697-8779**
Adults Over 18 Only.

Psychic—Take Charge And Make A Difference! Call Now: **1-888-522-0291**

CHAUFFEUR SERVICES

YOUR CAR/OUR DRIVER:
Concerned About Traffic/Parking/Theft?
Relax in your car while our chauffeurs
drive you at affordable rates.
Chauffeur Elegance: 212-737-1633

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help ! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: **212-628-6130** & Relax.

NY's Little Elves - Commercial/Resid
Interior Cleaning Specialists. Bonded/
Insured/Credit Cards. **212-673-5507**

McMaid Service
ESTABLISHED 1971
- Post-Construction
- Corporate Apartment
- Common Areas
- Move In/Move Out
- Just Plain Housecleaning
- Fully Insured/Bonded

Think McMaid
For A Free Estimate, Call
(212) 371 - 5555

CONCIERGE SERVICES

MADISON CONCIERGE
•Sports •Theatre •Concert Tickets
•Car •Limousine
•Special Services
At Your Service 212-605-0450

FASHION

Antique Textiles, Brocade Jackets—And Old Paisley Shawls For Sale. **570-1798**

HELP WANTED

$1000's POSSIBLE READING BOOKS
Part-time. At-home. Toll-free: **800-218-9000**
Ext. R-4235 for listings

PETS

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

PROFFESSIONAL SERVICES

The Organization Maven—Home And Family. Chores And Events. **212-288-3993**

MASSAGE

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

Paradise On The Table
Breathless Massage. 7 Days. **212-684-6494**

HIDDEN TREASURE
Upper East Side. Mid 70s. **212-327-0244**

"TRYST"
Upscale. Full Recorded Info. **212-642-9119**

Experience The Supernatural...—Marissa. **212-223-6213**

An Elegant Escape—West 13th St. Private. Convenient to Wall St. **212-243-1118**

Exceptional Massage—By French Lady. Clean/Private. **212-888-3497**

Wonderful—Private. East 48th Street. Midtown. 7 Days. **212-593-0046**

TANTALIZING TREATS
Midtown East. Pvt. 7 Days. **212-213-4480**

Julie—Selective, Upscale. Reasonable Rates. Lex & 40s. 7 Days. **212-972-0842**

DELIGHTFUL TOUCH
East 50s. **212-754-1470**

Renew........Refresh.......Revitalize—Private. Please call for app't: **212-922-2149**

European Touch—Of A Mature Lady. Warm, Considerate. **212-980-8172**

Kelly & Michelle—Upscale Southerner, French Ebony. Resid Only. **917-223-5359**

Body Double—Double your relaxation thru sensual, exotic bodyrub. **212-750-2912**

PURE BLISS
Private. Credit Cards.
212-213-2977

CLASSY FRENCH MASSEUSE
Studio & Residential. **212-472-1138**

Pears—Eclectic Excellence, Featuring Synchronized Massage. **212-505-5151**

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. **212-838-8388**

ALEX FOR MEN 779-7870
Soothing. Fit And Athletic. East 34th St.

EXCELLENT RELAXATION
New, Exciting, Elegant.
50s/5th. By Appointment: **212-977-7275**

A Very Special Touch....Sensational!!—W. Village/Wall St. access. **212-645-4995**

Linda's Bodyrub—Earth To Heaven. East 40s. By App't. **212-370-3587**

LINCOLN CENTER AREA
New, Elegant, Rejuvenating. **212-787-0146**

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. **212-838-1948**

A Very Private Candlelight Massage—5th Ave & 46th. By App't. **212-997-1660**

Courtney & Friends—**212-779-9226.** E. 30s. Quality, Pvt, Elegant. Open 7 Days.

HEAVEN CLUB
Best Midtown Massage. **212-252-0866/0855**

ORIENTAL THERAPY
New Staff! Relieve Stress... Shiatsu,
Reflexology, Sauna, Table Shower, Steam.
Edgewater, NJ. **201-969-1323**

Far East 100% Exotic Massage—Residential Only. **800-797-4068**

JAPANESE 212-799-7087
Japanese Shiatsu. Uptown Residential.

pamper yourself

NEW YORK MAGAZINE'S **1.5 million readers** lead busy, active lives, but they need to focus on themselves from time to time...by getting away to a spa, enjoying a relaxing massage or receiving any of a number of health and beauty treatments. In ***Pamper Yourself***, our new classified display section, they'll find the products and services they need to take care of themselves and relax.

For advertising rates & information,
please call Debbie Horowitz at:
212-545-3683
or Mark Bristow: **212-545-3661**

New China—Caring, Courteous, Private. Midtown East. By App't. **212-889-8172**

NJ Fuji—Best Massage & Relaxation. **201-368-0058**

Extra Clean—Studio/Residential. Downtown. Healthful. Pvt. **212-406-2630**

Body Pampering By Amanda—Private. All CCs. Grand Opening. **212-861-5969**

ORIENTAL DELIGHT
Massage/relaxation. Resid. **212-686-2222**

OKINAWA 212-838-4474
Japanese Shiatsu/Swedish. East 48th St.

Aloha 201-816-9562—Japanese Shiatsu, Swedish Therapy. Rtes 4/9W, Englewood.

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. **201-327-0286**

Grand Opening—Pamper Yourself Privately. E 80s. Lauren. CCs. **212-717-0161**

Relieve Fatigue, Tension & Stress—New Service, New Fees. **212-689-5207**

Silvio's Euro-Touch For Men—Sensual Relaxation. **212-683-1220 / Bp 917-313-9908**

Lincoln Center—Creative & Sensual Touch - By Brazilian Lady. **212-799-2384**

SALON AKIA 212-582-2427
—Shiatsu. Resid Also. East 50s.

RUSSIAN MASSAGE & COLONIC Therapy Dispos./Acupuncture W.94th:
212-222-4868 E.51st: **751-2319** Natasha/Joe

MICHELLE & MARIE
Private. E. 50s. All CC's. **212-826-3430**

Extraordinary Touch—Unforgettable! East 20s... **212-685-5614**

Lisa - Soothing & Relaxing Bodywork—Pvt & Discreet. Alicia's Here! **212-252-9336**

Tricia—Very Private. By Appointment. Jenny's Here... 7 Days. **212-996-8499**

ORIENTAL BODYRUB
L.I.E. Exit 64N **516-924-0092**

Full-Body Massage—For men and women, by female. **212-986-9377**

FORTUNE COOKIE
718-278-8800

KASA 212-754-6130
Professional Masseuses From Japan

Oriental Massage—Routes 59 & 45. Spring Valley. **914-352-3031**

New Oriental Hands—Private and quiet. Queens. By appointment. **718-476-3807**

FUJI 212-207-8959
Shiatsu/Swedish. Resid/Studio.
Colon Hydrotherapy. East 60s.

Kimberly—A Touch Of Class. Pamper Yourself & Relax With Me. **212-465-3425**

For Executives—By Mature European And Friend. Call: **212-973-0102**

To place your ad in **SERVICES & SALES** call Mark Bristow at 212-779-7500

Continued on next page.

Continued from previous page.

MASSAGE

516-841-1379 RAINBOW
Oriental Pampering
135 Sunrise Hwy, Amityville, NY

ELIZABETH - Excellent Massage
By Elegant, Sensual Lady. Grand Central Area. Studio/Resid. 212-697-4698

For Discriminating Men—E Side. Intense/Gentle Relaxation. 212-988-3226

Art Of China—By Appointment Only. Call 212-768-0957.

YANNA 212-308-4658
Eloquent Massage. Upper E. Side & 5th.

914-368-3000
Swedish/Shiatsu. CC's OK. Suffern, NY

KIKU JAPANESE E. 50
Shiatsu Studio/Res. 212-223-2650

ORIENTAL PARADISE
W. 40 St. btw 7th & 8th, 2nd fl. Sensual/Safe/Pvt. 212-398-5590 / 212-398-5591

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

GRAND OPENING in NJ
2 Mins From GWB. 201-568-4006

914-698-5858
Shiatsu/Swedish. Sauna, Shower.

MARLA & LIZA 212-355-1667
Studio/Residential. European Relaxation.

Classy Massage—By Elegant Asian Lady. East 31st. 212-726-0082

TOKYO MOON
Japanese Shiatsu. 212-421-0222

The Incredible Lightness Of Touch—Sophisticated. Private. 212-421-5963

Grand New Opening
Gabrielle & Tess. Versatile/Unforgettable Massage. All CCs. 212-249-2436

201-840-1743—2 Miles From GWB. Edgewater Bliss.

ORIENTAL SUN
23-68 Steinway St., 2nd Fl. (23rd Ave.)
Relax In Astoria. 718-545-7222 / 1987
718-626-1777

THE FINEST
Thru Grace, Beauty & Healing...
Sensual Touch. W. 34th. 212-402-3375

Massage—Swedish/Shiatsu. Body Scrub, Facial, Reflexology. M/F. 212-661-0777

Touch By Tomas For Men—Soothing, Serene, Safe, Pvt. CC's okay. 212-689-9030

COSTA DEL SOL
Beauty & Relaxation 212-593-1605

Asian Spa - 201-313-9215—We've Got The Touch. 5 Minutes From GWB.

New Chinese - Exotic
212-317-0737 By Ladies / 751-2925 By Adam

Warm Mini-Vactn—Cert Cal therapeutic massage/reflex. 10 yrs exp. 212-517-5453

NEW JERSEY'S FINEST
State-of-the-art Bergen County locale, providing superior massage & body scrub. No wait! All female staff. 201-777-4888

MEET ME AT MECCA
For A Memorable Moment.
E. 20s. 212-448-1378

SHIATSU STUDIO
Best Swedish. Resid/Studio. 212-583-0140

Magical Hands Of China—Midtown, Private East Side Location. 212-532-3056

Wall Street—Science W/Art. Pvt, Clean, Safe. Also Lite Role-Play. 212-732-0113

FOREVER YOUNG 212-319-6778
Japanese Shiatsu. Studio/Resid.

Shannon & Rebecca—Private Apt. Selective Gentlemen. 212-425-0997

YOKO Shiatsu/Swedish—New City. 10am-10pm. 914-634-9200

MAKI 212-751-5550
Shiatsu. Studio/Residential.

Central Park South, Austrian Lady—Private, Sensual And Caring. 212-246-4759

MAINLAND CHINA
By App't. Discreet & Private. 212-262-2636

Beijing Express—Exotic. By Ladies: 212-696-2797..............By Men: 212-213-4349

BROOKLYN HEIGHTS
Let Vanessa Take You Into Paradise For The New Year. 718-237-1855

LICENSED THERAPY

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv. **SURROGATE PROGRAM**
PhD & Board-Cert. Clinical Sexologists
Private • Results • All Dysfunctions
212-721-7650

Bright, Competent, Gentle Surrogate—Confidential & Effective. 212-316-4768

Impotence? Premature Reaction?
Our treatment combines; Surrogate Therapy with Hypnotherapy or Solution Focused Psychotherapy
Certified Psychotherapists & Hypnotherapists
Professional Surrogates M.D. Supervised
NY's Largest Center for Sexual Healing
member: American Academy of Clinical Sexologists
Insurance Where Accepted
Free Consultation 212-679-6717

SEXUAL SUCCESS
NYC's **ONLY CERTIFIED*** Sex Therapist-Supervised **SURROGATE** Program.
SEEN ON 20/20 & CNBC.
Resolve Impotence/PE/Orgasm Problems/Shyness. **PROVEN SUCCESS.**
MD Supv'd. End fear/failure. 212-971-6060
*Amer. Ass'n of Sex Educators, Counselors & Therapists.

ROLE PLAY

RENDEZVOUS
Upscale. Full recorded info: 212-713-5330

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. 212-245-4641 24hr

EBONY IS BEAUTIFUL
Exotic Role-Play. CCs okay. 212-268-9484

Nurse Therapy—Dress-Up. Behavior Training. Luxurious, Upscale & Private. Credit Cards Accepted. 212-684-6775

Alexis, Upscale Lady Of The Evening—Role-Play. Call After 12 Noon. 212-490-1555

Southern Elegance—Pamper Yourself. By Appointment. Taylor: 212-751-4415

Candy - Sutton Place For Upscale Gentlemen. Elegant, Beautiful & Private. 212-980-8118

Carol & Juliette—Come And Relax At Our Unique Playhouse. 212-223-0998

Fetish Role-Play &/Or Cross-Dressing—E Side loc. Pvt. Beg/advance. 212-754-5177

PASSIONATE PRIVATE NURSE
Personalized & Intimate. 212-481-9293

SULTRY LATIN BEAUTY
Fetish Role-Play. CC's. 212-244-0190

CALIFORNIA STYLE
By App't Only. Diane: 212-396-1465

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/Vi/MC. 212-889-3350

The Ultimate Relaxation—Exotic And Discreet. Midtown. Sabina: 212-297-0245

Exotic Relaxation - Role-Play—Upscale, Discreet. Your Res. Sara: 212-560-4814

MADEMOISELLE
Scandinavian & European Models
Upscale relaxation for gentlemen who expect the very best.
1-800-464-6667

Upper E. Side—Venus: Sensual Bodyrub, Nurse, Crossdress. 212-427-3801

Statuesque Brazilian Role-Play—Elegant & Discreet. Upper East Side. 212-517-9466

Pro Body Builder—Hard, muscular beauty ...wrestles/poses/role-play. 212-316-2503

Vivacious Austrian Pearl—Residential Only. 212-661-9361

Discreet Encounters—For Sophisticated Gentlemen. E Side. 212-207-1909

ANGELIQUE
Yours Truly. 212-758-7081

Ultimate Encounters—Luxurious, Upscale, For Successful Men. 212-246-1314

Katrina—Elegant Encounters For The Upscale Man. E. 50s Locale. 212-758-8817

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

HINODE 718-937-6632
29-14 Queens Plaza East, LIC, 2nd Fl

Avalon - 1st Class Role-Play
Private, Safe, Discreet. Upscale Clientele. Resid/Hotel. 212-714-1537

Your Warm Pleasure—E. 50s. Private, Upscale. By App't. Call 212-838-9404.

Touch Of Elegance
American & European Models
Luxurious relaxation for the sophisticated gentlemen
1-800-449-8834

ROYAL SANDS
We Deliver Dreams: 212-924-1133

Psychotherapist—Explore *All* Subjects. Role Playing - 24 Hrs. 516-422-2404

Marina & Karina—Upscale Relaxation For Gentlemen. 212-734-8154

Double Mistress Training
Sensual, Sophisticated, Erudite, Pvt.
516-373-0305 / 516-258-7679

Roxanne—When Sensual Role-Play Just Isn't Enough! 212-875-9755

Enchanted
For The Privileged Executive
hotel service only
credit cards accepted
1-800-873-1251

Nicole Returns—New Posh E. Side Loc. Sensual X-Dress Role-Play. 212-352-4352

Upper East Side—High Class. By Appointment. Jennifer. 212-629-1971

Miss Claudia Of Denmark—Manhattan Only. Very Discreet. 1-917-413-1873

Shemale—Fetish Role-Play/Cross-Dressing. Beginners Okay. 212-223-5164

Live Stimulating Phone Talk—Experience Your Desires. 212-741-0216

Mature Gentlemen—Private Relaxation By Mature Lady. Studio/Res. 212-957-9673

Sensual Role-Play—By Mature Ebony Beauty. Studio/Residential. 212-330-8368

Inordinately Creative Role-Play—Mistress Melora. East Side. 212-439-6033

Pre-Op Shemale—Pam Lee Type For Fun. E. Side Loc. Heidi: 212-935-9476

Vicki—West 50th. Exquisite, Mature And Private. 212-265-4703

Men For Men—Ebony And Ivory. Discreet. 212-532-3297

Hedonism
Indulge Yourself...
At A Luxurious West Side Location.
212-873-8158
see our website.

Diana—Mature And Elegant Role-Play. By App't. 9am-11pm. 212-486-6377

Muscles, Strength And Beauty
Private Wrestling And Posing.
By App't: 718-651-3083 / 718-326-5491

NIKKI, PAIGE, CAITLIN
Surround Yourself In Beauty, Elegance & Comfort. Ft Lee Area. 201-840-1321

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

Cindy, Judy & Alicia—Ready for your role-play. Private & discreet. 212-221-6656

Live Conversation—1-On-1 Stimulating Role-Play. Call Now! 800-814-2569

Southern Belle—Leslie. Mature. 11am-9pm. 212-759-6157

FEMALE BODY BUILDERS
& Wrestlers. Pvt. Variety. 212-759-0933

Seen On Howard Stern—Real, Chic & Pvt. Upscale/Discreet. Susan: 212-826-2707

Sabrina—Role-Play & Nurse Therapy. Private & Discreet. 212-371-0623

MODELS INC.
Serene & Elegant Setting. 212-563-0988

Continued on next page.

Continued from previous page.

ROLE PLAY

Scandinavian Elegance—Sensual, Beautiful & Private. E. Side. **212-642-9198**

Look No Further—Ultimate In Wrestling Role-Play, Fetish Exploration. **212-539-3569**

Step Off The Stress Mill—By App't. Call Nina: **212-868-0268**

Westch/Rockland/Putnam/Bergen—Touch, Dance, Voyeurism. **800-957-3048**

Role-Play For The Mind & Body—Mistress Taylor: **212-679-5330**

Matinee - Lady—Chase The Winter Blues. Relax Tensions. App't. **718-728-8933**

YURAKU 516-777-7566
200 Rt 110 (S), Suite #4, LIE 49 (S)

Exquisite Swiss Siren—Your Residence Only. **212-661-9361**

The Angel Touch—Relaxation. Mature Lady. Private. Studio/Res. **212-681-2709**

Porsche—Sensual, Upscale, Discreet. By Appointment Only. **212-717-6902**

Apache Princess—Exciting. For Special Execs Only. By App't. **212-459-1930**

Cruise With Tom—Strength & Beauty. For The Affluent. **212-946-5175**

Adam & Friends For Men—Exclusive, Private & Safe. **212-988-2991**

RUSSIAN MYSTIQUE
Elegant, captivating, upscale. **718-646-0922**

INTIMATE INTERLUDE
Sensual And Stimulating. Private.
By App't. Your/Our Place. **212-352-1811**

ASIAN ECSTASY
24/7 Madison Square area
212-594-2039 **212-594-1817**

For Discriminating Men—Intense And Therapeutic. Upper E. Side. **212-988-3226**

THE INCOMPARABLE REBECCA
Kind, Warm, Charming Relaxation.
Yours/Mine. Fully Rec. Info: **212-714-7709**

HONEY - SUTTON PLACE
For Discreet Men. Classy, Pvt **212-838-2653**

#1 Transsexual Megastar!—Lovely "Sherry Fox", For Beginners. **212-582-5009**

Suzanne's Executive Stress Relief—38th & 3rd. Expensive & worth it. **212-681-2798**

Mature Lady, Rubenesque—By App't. E 50th. Pvt & Discreet. Gina: **212-371-3106**

VENTURES UNLIMITED
Ultimate Role-Play. **212-888-1666**

Everything's Kosher—Exclusive. By Appointment. **212-479-7939 / 212-946-5354**

Ipanema Girls—Sensual Touch. Romantic Role-Play. Private. W. 50s. **212-399-0691**

•••GRAND OPENING•••
SUNSHINE
Residential **718-205-6378**

FEMININE TOUCH
Luxurious Svc For Upscale Gentlemen.
Total Satisfaction. Private. **212-352-1515**

PARADISE
NYC's Premier Exotic Relaxation Spot.
Sensual/Upscale. **212-258-2477**

PURE PLEASURE
Sensual, Stimulating & Completely Satisfying, Exotic Relaxation. **212-679-1070**

Gina—East 20s Manhattan location. Passionate, affectionate. CC's. **718-295-6297**

Assortments

Field's Dating 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

A+ RATING! Meet beautiful **Russian** & **Jewish** ladies living in NY - all w/photos. Tours to Moscow.**Intl Singles 212-736-6870**

LE BAR BAT SUPER GALA
311 W 57th Street, NYC
Upscale Professionals 28-49
SUNDAY, FEBRUARY 9, 5:30-12AM
800+ Expected $20.00
NEW YORK CITY SWING
(Fabulous 10-Piece Dance Band)+DJ
$8 Flat Rate Garage Parking
2 Hours Hot Hors D'Oeuvres
Dessert The Entire Night Club
Please Visit Us On The Internet
http://www.nycsingles.com
(212) 249-3636

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
Box 31, Pelham, NY 10803. **800-233-CMLS**

ARA: CEOs,MDs,JDs,MBAs for educated **Asian, Russian, Latin** Ladies. **253-1971**
http://www.cumpra.com/ara.htm

Do You Know Where He Is?...
Do You Know Where She Is?
If You Want To Know, Call!
1-888-294-8769

Events For Singles—A relaxed way to meet quality people...........**718-545-1227**

Date Someone New This Weekend

Call to hear 100's of voice personal ads for free!

FREE CALL
212-987-7000
THE RELATIONSHIP LINE™
Customer Service 212-987-7001

Want2Dance Singles Party—2/14, 8:30. Dance NY, 237 W. 54th. Dance lessons, raffle, desserts. $15. RSVP: **212-246-5797**

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times... For Information: **212-972-3594**

The Perfect Gift for Someone You Love Who is Feeling Unloved.
The Godmothers
212-245-7175
(Ask about our Valentine Discount Price)
Romantic Heart Hunters® Since 1979

SOLUTION FOR SINGLES
• SELECT from PHOTOS •
A personalized intro service for busy NY/NJ prof'ls & execs. 8 yrs. **201-944-6171**

ARE YOU REJECTION SENSITIVE?
You are not alone. Miriam Biddelman, CSW, rated by Cosmopolitan magazine as one of the leading clinical social workers in the country, is accepting new patients. For help with depression, sexual problems, rejection sensitivity or anxiety, call for a consultation: **212-666-2211**

TIRED OF MAKING $$ FOR OTHERS? MAIL BOXES ETC... Rated by Entrepreneur Magazine as #1 Business Services Franchise in 1993, 1994, 1995, 1996. Over 3,000 franchises worldwide, and growing! Call for info: **212-642-5000**

Upscale Jewish Introductions by Shoshana
Est. '79. Personalized, confidential.
Photos avail. Fee quoted. **718-268-9354**

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

Valentine's Day Aversion? Get Over It!—Meaningful Connections. Call **212-877-5151**

NY's Best Restaurants!
www.diningout-ny.com
800-829-2281 x102

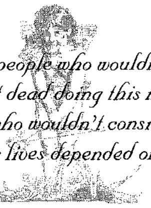
Meet Local Asian Ladies—Amer. men. Friend/marriage. Party 2/8. **212-949-7581**

LOOKING FOR A VALENTINE?
Subscribe to Roundabout Theatre's Dewar's Singles Series. See great Broadway plays, and enjoy cocktails and conversation after the show. Highlights include Amy Irving, Lili Taylor and Eric Stoltz in Chekhov's *Three Sisters*, Tony Award-winner Brian Bedford in *London Assurance* and Bill Irwin in his acclaimed adaptation of Moliere's *Scapin*.
COME FOR THE PLAY...
STAY FOR THE POSSIBILITIES.
CALL ROUNDABOUT
212-719-1300

the **BEST OF NEW YORK**
special issue will feature...

GREAT FOOD • GREAT PARTIES
HOME RESOURCES • PAMPER YOURSELF
and **WEEKEND GETAWAYS**

for advertising information and rates,
please call **212-779-7500**



Where people who wouldn't be caught dead doing this meet others who wouldn't consider it if their lives depended on it.

Janis Spindel • Serious Matchmaking
212-249-9590

Single Booklovers Nationwide. Est 1970
Box 117, Gradyville, PA **800-773-3437**
E-mail: 103474.1057@compuserve.com

InterMingle's Premier Dating Service
Ready to take that first step? Meet someone special from around the world or around the corner through our Internet service. No computer needed. **212-779-2384**

Herpes Dating Service—For 24-hour recorded message, call: **757-498-1572**

Greenwich Reform Synagogue Singles
Valentine's Party! Sun, 2/16, 6-9pm.
Riverside Yacht Club. Supper, Live Band.
$30/mem; $35/non; $40/dr **203-861-9087**

Single Gay Male Prof'ls
Cocktail Party at Pageant, 109 E 9th St.
Feb 16, 5:30-8pm, $30. **212-631-1189**

Perfect Partners™
Voice personals for gays & lesbians. seeking lasting relationships
212-987-6400

Singles Support Groups
Call Psychologist: **212-875-0074**

Conversations—Long-standing dinner parties - professional singles. **201-567-2082**

Meet **100s** of Russian & Jewish ladies.
Popular **nat'l RUSSIAN TV** program seeks single **men! FREE VIDEO!** Ltd OPPTY!!!
Call NYC office: **1-800-661-3399**

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Calling All Tall, Humorous—64-plus gentlemen. Can we talk? 4919 ✉ ☎

Celebrate Life!—With a leading CEO, diverse, caring, nice-looking, funny, 5'10", very fit, 43. Dreams of a warm, bright, fun lady under 37, for forever Valentine. Phone/photo a must. 4918 ✉ ☎

Handsome, Successful MBA—37, Jewish, 5'11", 165 lbs, enjoys candlelight dinners, movies, theater, music and long romantic walks. I am seeking a spark with an intelligent, pretty, nonsmoking Jewish woman who can be my best friend/lover forever. Photo/note required. 4902 ✉

Stunning, Blond, Blue-Eyed Babe—27, 5'4", 105 curvaceous pounds, finely educated, very successful, caring professional with eclectic tastes, passionate about love and life - seeks handsome Jewish knight (investment banker, MD, JD), 28-38, for many nights of love and laughter. I have the polish to keep your armor shining. Photo/phone. 4899 ✉

Be Mine Forever—I've got one remaining dream: finding the right woman, raising a family and living happily ever after. All the rest...I've done. Me: 42, 6'1", 195 lbs, fit, very sexy, Jewish Manhattan man, single, enormously successful. Involved in the arts, travel, sports. A limo drives me, I've got a house on the beach... and yet sometimes my heart aches so hard because I'm still waiting for my best friend, best lover and soul mate to enter my life. You: 23-35, beautiful inside and out. Down-to-earth yet full of attitude; confident yet a little girl at heart. Smart, accomplished, sophisticated, sexy and ready to be spoiled (and very good at spoiling). Let's fall in love at first sight. Let's travel the world, return and have beautiful babies. Let's live out our remaining dream. Photo/phone a must. 4775 ✉

Handsome, Athletic—29-year-old, white Jewish male seeks body-conscious, great-looking, bright, fun female, 22-34, who enjoys life. Photo/phone, please. 4683 ✉

Gay Male—40, accomplished, secure and handsome, is of healthy mind and body, wants to meet a man who lives life with passion, is comfortable in cut-offs or black tie, and needs to live a life surrounded by love. 4925 ✉

Seductive, Slim, Attractive—Elegant and articulate female seeks attractive NYC male, 45-55, bright, educated, kind and understanding - to enjoy the NYC sunrise and nightlife, the beach and the ocean. 4818 ✉ ☎

Beauty Seeks Her Beast—To love and spoil forever. Beauty is a gorgeous blond, 45, 5'7", slender/curvy, who is brilliant and talented, feminine and affectionate. Beast should be intelligent, successful, ethical, monogamous and a lover of the fine arts. 4888 ✉ ☎

ER Doctor...—Impassioned pianist, whose soft brown eyes turn green in late afternoon light, handsome, Jewish, 34 ...seeks extraordinary Jewish woman. Note/photo. 4816 ✉

Luscious Redhead—Movie star looks, 5'7", 39, zany sense of humor, sexy body, great style, seeks her lifelong soul mate... You should be a happy, honest, funny, intelligent and single, over-5'9", fit, 35-48 Real Man. Come get me! Photo. 4802 ✉ ☎

Luxurious Lifestyle—Available for sharing with generous middle-aged male. Please be 18-35, bright, pretty and interested in sun and foreign travel. Send photo and note to: 4892 ✉

Nice Guy Seeking Valentine—I'm 35, 5'11", a near-PhD, warm, funny and romantic. Please reply by February 14th, our anniversary! 4913 ✉

He Who Dares—Accept this challenge will, in one meeting, grasp the definition of beauty and brains wrapped into this successful, young-37-year-old, Jewish female body. He should be fun, sincere and accomplished. Object: love. Recent photo a must. 4944 ✉

Green-Eyed Blond, Heart Of Gold—34, Jewish female professional, will treat you like a king if you make me your queen. Vibrant, pretty, great smile... Seeks caring man who appreciates simple pleasure and sinful indulgence. Humor, respect, communication a must. Note/photo. 4851 ✉ ☎

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Vibrant Brunette Attorney—Seeks easy-going, fitness-oriented Christian attorney, 5'10" plus, 34-42. Photo. 4871 ✉ ☎

Wanted—Romantic, successful Jewish male, 60 plus. Time to relax from careers and responsibility. Time for rewarding and fun relationship. Should be interested in travel, opera, theater, music, art, even football, quiet rides and dinner at home. I'm an attractive, successful, sophisticated female Manhattanite. Note/phone. 4813 ✉

Pretty Chinese Lady—26, 5'8", former model, slim, well-educated, with class, elegance. Seeks really successful, honest, MD/lawyer/businessman for serious relationship. Photo/note/phone. 4910 ✉

Can I Cook!!!—And I'm great in the kitchen, too. This attractive, sophisticated, vivacious and unpretentious Jewish woman loves NYC, laughter, foreign films, working out and exploring new terrain. I seek just one accomplished, affectionate, high-energy and fit man, 48-55, with whom to share life's best pleasures. Photo. 4862 ✉

Casually Elegant—Sparkling, warm lady seeks best friend/lover, 50s. 4898 ✉ ☎

Athletic, Attractive And Affectionate—Jewish media professional, 38, 6', seeks sharp, sensitive, shapely female, 25-36, to share great dinners and decadent desserts. Nonsmoker. Photo please. 4877 ✉ ☎

Sexy Style, Radiant Smile—Long dark hair. A fit, very pretty white female, 36, would love to share fun and laughter, adventure, friendship and romance with an optimistic professional male, 36-48. Ready for an exciting and committed relationship? Note/recent photo a must! 4939 ✉

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 852-7700

Romantic, Fun-Loving—36, Jewish female - pretty, business owner. Enjoys tailgating to fine dining. Loves sports and the arts. Family minded. Seeks Jewish guy, 32-42, looking for a relationship to last. 4811 ✉☎

Secure Man—Academic type, low key, Jewish, 62, seeks educated Jersey lady who works out - into body building or strong. Tall a plus. POB 206, Millburn, NJ 07041

Successful, Handsome, Fun—Single white male looking for beautiful, slender, bright, adventurous, passionate woman to share travel, fine dining, theater, city life, Caribbean, Mediterranean. Note/photo a must. 4835 ✉

Lovely But Lonely Woman—Seeks attractive, successful city man, 68 plus. 4803✉

A Great Catch!—Catholic, 36, 5'8", teacher, shy, loving. Seeks tall, warm, good man, 37-50, for marriage and family. Note/photo. 4834 ✉

Life Is Too Short—Not to have found my rugged best friend and soul mate, 33-46 (secure in all ways), tall, dark and handsome. I'm a 33, Italian-Jewish white female, fashion professional, hazel eyes, dirty blond, 5'4", wanting to meet my white knight in shining armor. I enjoy vintage sports cars, comedy, dining, travel, sports, music (rock 'n' roll), and all the best life can offer. Chivalry still lives. I live on the beach. Note/photo. 4868 ✉☎

Romantic Comedy Is What I Want—Jewish leading man is a 37-year-old, 6', 177-lb, very successful, good-looking MD/medical school professor with a sense of humor, wonder and personal honor... well read, well dressed, well groomed, well mannered and generally well behaved. I'm fun, have numerous real interests, and I am not a biohazard! Looking for female lead, 25-32, who is part goofball, part polymath, with great figure, warm smile, healthy hair and transcendentalist flair. Nongeneric letter of introduction and recent, clear photo a must. 4849 ✉☎

Shockingly Available—What happened? I'm pretty, 5'3", 41, slim, Ivy, West/NYC publisher, witty, smart, a mom and unattached. If you're smart, attractive, successful, warm and fun to be in touch with - note/pix! Happy to reciprocate. Nothin' to hide. Thanks. 4814 ✉

Haven't Done This Before—But I haven't met the right one, so why not?... Single Jewish male, 36, good figure, blond, attractive, sports marketing exec with a crazy sense of humor, looking for tall, handsome, athletic professional guy. No problem if you've been there before. Note/photo. 4828 ✉

Successful Businessman—45, white, enjoys movies, travel, romantic settings. Seeks honest, caring woman, 30-39, for commitment. Phone/photo. 4865 ✉

Tall, Bald And Handsome—Successful feature film director (43, 6'2"), seeks bright, beautiful, willowy (5'4" plus) soulful woman (25-37). Sense of humor/nonsmoker/photo/note/phone. 4839 ✉

Very Attractive—Blond, intelligent, 42, 5'8", nonsmoker, Manhattanite - seeks exceptional man. Note/photo. 4900 ✉

If Music Be The Food Of Love—Play on with me. Let's see if we make music together. Slim, sexy, secure, caring, intelligent, divorced Jewish female, fit, slim, no kids at home, seeks interesting male counterpart, 50-60. Photo preferred. 4947 ✉

Fun, Classy And Sweet—Pretty Jewish female, 32, seeking sincere, handsome, one-of-a-kind man for lasting relationship. 4870 ✉☎

Attractive Jewish Female—25, 5'4", slim, green eyes, short curly hair. Professional and career oriented, fitness enthusiast. Enjoys movies, outdoors, sports and travel. Down-to-earth. Seeks successful Jewish male, 27-35, never married, professional, physically fit, with similar interests. Note/photo. 4891 ✉☎

Everyone Assumes I'm Taken—Warm, pretty, refined, professional Jewish woman, (212), seeks intelligent, successful, sincere, caring man, 47-57. 4921 ✉☎

Access My Heart—I am a very pretty, blue-eyed blond, 5'6", young 46, slim, lovely, Jewish professional woman. You are smart, clean-cut, fit, successful, kind, previously married man, to 55. 4867 ✉☎

Reward Offered—By semi-retired Vermont skier, for capture of missing female! She is 40-59 years old, nonsmoker, Christian, trim, active, and would enjoy living in Vermont. She may want to ski, meet new people and do new things. She likes classical music, jazz and fast, humorous, clean conversation. Reward is: one 65-year-old, healthy, humorous, active, 5'8", 150-lb, natural-haired skier. He seeks femininity, mutual admiration, affection, respect, and a contributing sense of humor, to begin a serious future relationship. Recent, full photo. 4935 ✉

Intelligent, Handsome, Caring—Warm, romantic, spiritual, fit, successful, divorced midtown banker (but still a very nice guy), with a great sense of humor and a part-time kid. Wants to try it again, this time forever! I am Jewish (you needn't be), 37, 5'8", hazel eyes. Please be smart, beautiful inside and out, fit and slim, 25-35, marriage-minded. Kids okay. Note/photo. 4915 ✉

Nice Catholic Guy—33, successful professional, enjoys skiing, hockey, blading, family, seeks kindhearted, fit, sweet Catholic woman. Note/photo. 4857✉

Westchesterite—Pretty, 46, educated professional, varied interests, seeks employed, educated, successful male, 45-58, to share quality time. (203)/(914) only. 4838✉☎

30-Year-Old Physician—Upper West Sider, handsome, athletic, European descent. Looking for a female partner who is 20-30, sensitive, romantic, pretty, with a nice figure, and interested in a long-term relationship. Note/photo. 4815 ✉

Upbeat, Warm—Jewish MD, 42, tall blond knockout, mom of one, seeks caring, nonsmoking man, 40s. Photo. 4926 ✉☎

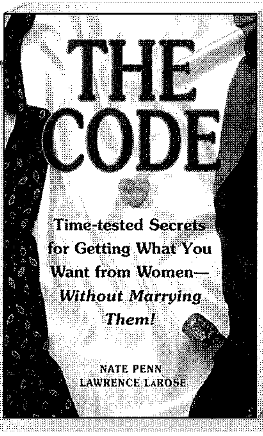
Muss My Hair—Make me smile/Come sit and talk awhile/We can ski or serve an ace/Even dine in some quaint place/If you're 50-65 and ready to fall/Give this attractive sensual lady, 53, a call. 4847✉

Handsome, Sincere Gentleman—Dentist, 40, 6', seeks pretty, sweet, classy, intelligent lady. Photo/bio. 4854 ✉

Sleepless In NJ—Young 53, good-looking Jewish male advertising entrepreneur, who enjoys golf, theater, movies, photography, travel, dining and quiet evenings by the fireplace - seeks attractive fun-loving woman for romance, friendship and a future filled with unexpected pleasures. Note and photo. 4859 ✉

NATIONAL BESTSELLER

Follower of *The Code* seeks ideal women: Single male, commitment phobic seeking females interested in brief flings and other temporary arrangements. Groups welcome. Please send photo. ***Rules* girls need not reply.** 1234 ✉☎



Love is war and marriage is surrender. Arm yourself with

THE CODE

Time-tested Secrets for Getting What You Want from Women—Without Marrying Them!

FIRESIDE
A Division of Simon & Schuster

Long Island's Hippest Hebrew—48, widowed with two kids, own business, seeks hyper-intelligent Hebress, 31-43 1/2, to push the edge of the envelope with. I'm 5'10", big-shouldered, no gall bladder. One girl thinks I'm cute, another handsome...and another thinks I look like a gangster with sensitivity. Send me a photo and I'll send you one. Deliver de letter, de sooner de better. 4806 ✉

Good-Looking, Muscular Mensch—32, 5'7", 170, equipped with home, horses, cars and sense of humor, seeks shapely and pretty female (taller okay), 23-34. Shows, dining, fireplaces, travel, skiing, midnight horseback rides! What do you like? Photo/phone. 4909 ✉

Tall, Handsome, Charming Gentleman—44, bearded, pinstriped, fit, intuitive and Jewish, who loves ballet, jazz and yoga, seeks relationship with beautiful, elegant, very bright, happy, upscale, athletic, leggy woman, 35-45. Photo. 4920 ✉☎

No Expectations—Warm, attractive, energetic, busy, single professional female, 41, seeks similar male, 38-48, to share interests and enjoy NY. Photo and note, please. 4864 ✉

Optimistic Septuagenarian—Part-time curmudgeon/bookworm longs for semi-perfect curmudgeon/bookwormme. Object: worms. 4942 ✉

Extremely Attractive—Professional Jewish male, 28, dark hair, green eyes, athletic build, 5'10", 175, warm, affectionate, spontaneous, fun to be with, seeks exceptionally attractive, slender female, 22-29. Note/photo. 4875 ✉

Seeks Beauty With Feelings/Intellect—Successful LI physician, 51, enjoys skiing, tennis, culture. Looking for professional female, 40s, preferably Jewish, with empathy and similar interests. Prefers caring, available, psychologically insightful doctor, teacher, social worker. Note/photo. 4917 ✉

Sweet Ivy Grad—Attractive computer professional, 32, 5'11", fit white man, seeks nice, attractive, slim, 26-34, over-5'3" woman for romance. I enjoy dining, movies, music. 4829 ✉

Funny, Honest, Down-To-Earth—Jewish man, 30, passionate, MBA, seeks pretty, type-B Jewish woman who is devoted, unpretentious, a good listener. Photo. 4833✉

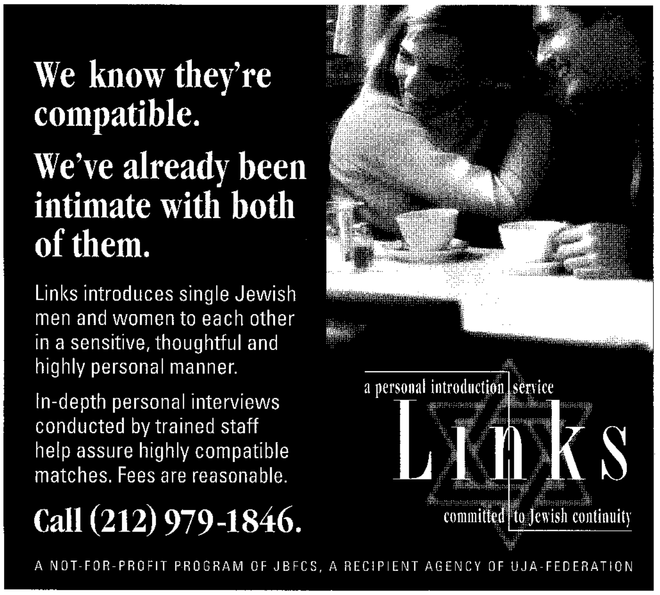
Made in Heaven. Matched on Park Ave.
Mazel Tov to Fran and Paul on their engagement.

✡

A down-to-earth approach to meeting people. Without hidden or excessive costs. See the difference a personalized matchmaker can make. We did. We're a married couple that met through one.

For an appointment or more information, call (212)808-3054.

BLUMBERG
Introductions
INC.
For the Match of a Lifetime
230 Park Avenue • Suite1000 • The Helmsley Building
New York, New York 10169


We know they're compatible.

We've already been intimate with both of them.

Links introduces single Jewish men and women to each other in a sensitive, thoughtful and highly personal manner.

In-depth personal interviews conducted by trained staff help assure highly compatible matches. Fees are reasonable.

Call (212) 979-1846.

a personal introduction service
Links
committed to Jewish continuity

A NOT-FOR-PROFIT PROGRAM OF JBFCS, A RECIPIENT AGENCY OF UJA-FEDERATION

Be My Valentine—Tall, dark, handsome, affectionate, successful, down-to-earth, Jewish, 40s businessman, seeks marriage-minded, 30s woman. Photo. 4943 ✉

Tall, Thin, Striking—Redheaded NYC exec, 37, highly intelligent, with a heart of gold, who has reached the top, wishes to meet a successful professional male counterpart to share the finer things in life. Photo a must. 4884 ✉

Are You Special?—Sophisticated, slender and affectionate lady - confident with a touch of shyness, emotionally and financially secure. Desires male counterpart, nonsmoker, 45-55, with similar qualities - good-looking, romantic, and a sense of humor. Go ahead, sweep me off my feet! Photo a must. 4810 ✉

Gay Italian (34) Male—6'1", 210, gym lover, advertising exec, intimidating handsome look. Tired of being unapproachable. Love success, great wines, skiing, SoBe, sarcasm. You: genuine, 29-37, very handsome, professional, gym lover, relationship minded, fun sense of humor, enjoy the Met or Chelsea. Photo a must. 4826 ✉

Diversified Female Baby Boomer—Nonsmoking, a sports fan, who also enjoys the cinema, watching Nick-At-Nite and window shopping at Ikea, seeking male counterpart. 4879 ✉

Looking For Something More—Easygoing, funny, very fit and handsome Manhattan male, 35, seeking bright, warm, playful Jewish woman for laughter, friendship, true connection. Favorite pastimes and places include Central Park, all kinds of movies and theater, browsing in bookstores, outdoor cafes, piano bars, good conversation. Photo please. 4863 ✉

Talented, Widowed Teacher—Good figure, friendly, pretty smile, varied interests. Loves music - plays piano, sings. Seeks professional, attractive gentleman, 55-65, clever, kind, honest, good sense of humor, for friendship and more. 4923 ✉ ☎

Glamorous, Elegant Blond—Green eyes, slim, fun, seeks intelligent, successful professional, 50-plus male for romance. Short note, photo and phone. 4807 ✉ ☎

Beautiful, Creative Professional—Divorced, 40s, Jewish, Nassau LI, classy female seeks tall male counterpart, 35-50, nonsmoker. Photo/note/phone. 4934 ✉ ☎

Cat On A Hot Tin Roof—Seeks purrfect playmate. Classy brunette, very sexy, single Jewish female, 33, loves travel, sports and romance. Seeks same with professional man for friendship/marriage. Photo a must. 4827 ✉

Good-Hearted/Imperfect—Attractive, fit, successful Jewish businessman, 5'8", 50, who enjoys music, travel, beach house. Seeks warm, educated, slender, attractive Jewish woman, 34-39, for good companionship, comfortable life and one to two children. Nonsmoker. Photo/note. 4931 ✉

Stunning Redhead—36, smart, fun, loving - seeks spiritual, slim MD/exec, 34-44, for life of bliss. Photo. 4808 ✉ ☎

Pretty, Very Slim—Attorney with warm heart and smile - loves the arts, animals and travel. Seeks Jewish mensch, 38 plus, with good sense of humor, who is ready for the real thing. 4830 ✉ ☎

Modern Orthodox—Beautiful, charming cultured pearl, returned from overseas. Looking for intelligent, self-sufficient, mature male with Jewish religious values, 38-48, who would love to be pampered and cared for by a real woman, and would love to share a life with me and my two cabbage-patch boys. Note/photo. 4924 ✉

I'll Share A Little Of Who I Am Now—To find out the rest, call me later. I'm a beautiful Greek-American entrepreneur, 26, who is affectionate, outgoing and fit. I seek a handsome, smart, passionate man, 28-40, who wants to share his life with a down-to-earth, cultured friend. PS. I go from gym to black tie with ease. 4840 ✉

Pretty, Slim—33-year-old female (Jewish), Ivy-educated professional, charming, with many interests. Tell me about yourself. Note/photo, please. 4805 ✉

party! party!

New York Magazine's
Strictly Personals
PRE-VALENTINE'S CELEBRATION

Thursday Feb. 13, 5:30pm-12am

AT THE FABULOUS
COPACABANA
617 W. 57th St. (great parking and lots of cabs!)

Admission gets you a wonderful buffet (2 food stations, fast lines), 25% off Strictly Personals Gift Certificate, Dancing, Romancing, and a great night out!

COMPLEMENTARY SMIRNOFF DRINK BETWEEN 5:30 - 8:00PM

$25 in advance, $30 at the door. Cash Bar.
Mail check or money order by Feb 7th to:

New York Magazine Party,
2 Park Ave., NY, NY 10016.

Tickets will be mailed to you and a list will be at the door.

FOR MORE INFORMATION CALL
212-545-3676

Special Guest DJ: Dr. Jerry Carroll

Single Jewish Female—35, looks 20s. Pretty and cute, long red curly hair, petite. Works out. Likes country and city activities, travel. Seeks Jewish professional male, mid 30s-40s, mensch, with his act together. Photo/note/phone. 4906 ✉ ☎

My Romance Doesn't Need A Thing—But you. Literature professor/writer, PhD, Italian-American, 61, 5'8", 150 lbs, vital, creative, reflective. Enjoys theater, music, films, sports. Seeks intelligent, sensitive, caring, slender, attractive 40-plus lady who is outgoing, loves her work and has similar literary/cultural interests - to share fun, friendship and romance. Nonsmoker. Note/recent photo/phone. 4819 ✉

Black Male—32, professional, seeks a nice, childless lady, nonsmoker, for friendship. Photo? 4901 ✉

Singular Woman—Puckish, waggish, stylish, adventurish. Publish. Roots on three continents. 42 (No!? Yes!!), 5'7", 125, blue, brown, striking. Seeks spirited man of character. Note/pic. 4930 ✉

Special Woman With Charming Accent—I'm a widow (41) and I want to meet a witty, honest, responsible, successful and sophisticated man for a lasting and committed relationship with love. 4821 ✉

Attractive, Adventurous Professional—40, with long golden-red locks, seeks nice guy into travel, theater and good conversation, who appreciates life's absurdities. Photo optional. 4889 ✉

Professional Businessman—Good-looking, 48 years young, 5'10", educated and fit, skier/tennis player. Seeks slender, attractive woman to share love and life. Nonsmoker. Photo and note. 4820 ✉

Great Catch—Extremely attractive, 32, Jewish female, well-educated, fit, slender, athletic, soulful and playful, seeks male, 30s, to share romantic fireplace and keep the embers burning. Photo. 4893 ✉ ☎

My Intentions Are Honorable—And I'm financially set. 33 years old, white Jewish male, but not Orthodox. I seek an enduring relationship, not just an adventurous one. Females, 32 and under, please respond if sincere, with recent photo, note and phone. 4878 ✉

Take A Chance—Savvy, sensual, sporty, schooled 53 gal - seeking same in man, 50 plus. Phone and bio. 4846 ✉

Two Tangled Twigs—Swept down the river of time. Hearts pound perfect embrace. He seeks her. Give photo, to know and learn more. 4941 ✉

Lady NY Sports Fan—I also enjoy movies, theater, the outdoors and quiet evenings at home. I'm a successful professional, 41, 5'9", attractive and fit. I'm looking for a financially secure, intelligent, tall man, 38-50, who is warm inside, to be my sole mate. Note/photo. 4881 ✉

Hot Blond Babe—Disguised as warm, curvy brunette, pretty, 5'6", Ivy - seeks 38-48, 5'10" plus man. We're happy, Jewish, playful, active, successful. 4861 ✉ ☎

Beautiful And Busy—But not too busy for meaningful relationship. Professional writer, savvy, sense of humor, 44, looking for strong-willed, creative, successful man, nice-looking with a sense of humor, 40s-54. Recent photo. 4817 ✉

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Tall, Blond, Attractive—And successful professional, widower, 47, with large dog and weekend home in East Hampton, seeks kind, caring woman of childbearing age, who enjoys the outdoors, for family/future. Note/phone/photo. 4928 ☒

Seeking Soul Mate In 60s—Westchester widow, 5'3", 112 lbs, attractive, educated, cultured, physically/emotionally healthy, financially secure, upbeat, etc. 4812 ☒☎

Endlessly Appealing—Sweet, soulful, pretty, blue-eyed blond. Heartfelt generosity, offbeat humor, unassuming. Pianist (jazz-classical). Enjoys movies, relaxing, nature, Klee, travel, dancing. Seeks intelligent, fit, cozy, perhaps somewhat whimsical, 39-55 man. 4903☒☎

Assertive, Creative, Attractive—Slender female seeks sensitive, smart male, 48 years or older, for interactive fun, movies, the arts and lots of outdoor activities. Photo/note. 4841 ☒

Ferrari Wanted—1961 model, looking for a woman who likes travel, tennis, sports cars, family, Melrose...and ready to settle down. I am Greek/Jewish, 5'11", 170 lbs, green-eyed male. If you are ready for a one-time test drive, send note/photo. (914) preferred. No replicas need apply. 4887 ☒

Tall, Beautiful, Fun-Loving—40, professional, businessowner, mother of adorable 2 1/2-year-old boy, seeking great relationship leading to marriage and children. You have joie de vivre, are psychologically aware, emotionally available. 4858 ☒ ☎

Laughter, Passion And Conversation—Jewish guy, 5'9", enjoys sports, movies, the outdoors. Desires taller, very physically fit female for long-term relationship. Note/photo. 4831 ☒

You Are A Man, 40-50—With spirit and smiles, available in the ways necessary for a relationship with a smiling, spirited mama of one. Please tell me more. Note. 4907 ☒

Cute, Dynamic Brunette—With captivating smile, good family genes, Jewish, energetic, fun, athletic and successful. Seeks quality, Jewish, nonsmoking male, 30s-40s, tall, athletic, educated, sincere, monogamous, optimistic and marriage-minded. Photo required. 4908 ☒

Last Call For Valentines—Professional, 6', handsome, slim, charming, seeks lady with looks, intellect, character, 22-32, slender. Expect candlelight dinner and red roses on Valentine's. Photo/phone. 4890☒

Casual, Good-Looking Male—Youthful 40, successful and fun, seeks attractive, down-to-earth woman who can go from faded Levi's by day to a little black dress by night, or vice versa. Photo required. 4937 ☒

Three NY Marathons—Looking to go the distance with one special man. Classy, slim, pretty, green-eyed professional, 42, loves travel, biking, the arts. Seeks Jewish male, 40-50, who is athletic, nonsmoker, successful, intelligent, warm-hearted and can make me laugh. Note/photo. 4809 ☒

Handsome Mosaic MD—Light complexioned, green-eyed NJ man of color, multicultured, 5'9", 160, athletic build, 44, looks 30, prep/Ivy, financially successful, principled but flexible; empathic, funny, spiritual. Loves skiing, tennis, boating, water sports; beach house. Seeks very attractive, physically fit professional female, 26-40 (race, faith open), similar interests, for friendship, romance, chemistry. Note/photo. 4932 ☒ ☎

Smart, Passionate And Pretty—29, female with PhD in psychology and varied interests, seeks professional, Jewish, attractive male, 28-38. Talk to me. Note/photo. 4825 ☒

Very Pretty, Petite—40-year-old, successful Jewish professional, passionate and compassionate, spirited and spontaneous. Loves the outdoors for walks on the beach, biking and hot-air ballooning. Loves the indoors for movies, music and home-cooked meals. Seeking male best friend/lover who still believes in true love and isn't afraid to show it. 4822 ☒

Sophisticated, Attractive—Intelligent (PhD), whimsical, successful Jewish female seeks male, 55-65. 4752 ☒ ☎

My Rx For Happiness—Is an MD, lawyer or DDS over 45. I'm a beautiful female executive - fun to be with, interesting, with good values. I can put a smile on your face and keep it there permanently! Note/recent photo/phone. 4897 ☒ ☎

A Good Man:—Humanist/author/poet, 5'6 1/2", 60, balding. Nonsmoker. Semi-retired professional: active, spiritual, evolving, vulnerable. Loves animals, nature, wit, creativity. Seeks trim, free spirit, 45-55, to love and joyfully grow old with. 4936 ☒ ☎

Bright, Kind And Beautiful—Single white female, 28, 5'7", blond, fit, well-educated, (212), elegant, caring (Russian roots), seeks a very special man, 30-43, with good looks, great personality, secure and kind. Photo/note. 4866 ☒

Very Successful, Fun-Loving—43, tall, very athletic, handsome...but most importantly, has a great sense of humor, kind heart and is ready for that special someone. The woman I seek is 26-38, has to be absolutely gorgeous on the outside as well as the inside. Some of our interests would be traveling, fine dining, or just cuddling at home watching a movie. Animal lover a plus (my dog had me say that). Letter/photo required. 4940 ☒ ☎

A-Z Chemistry—Attractive. Brunette. Creative. Daring. Energetic. Fit. Graceful. Humorous. Imaginative. Jewish. Kind. Loving. Mid 30s. Nonsmoker. Outdoorsy. Positive. Quite a cook. Romantic. Skier. Tennis player. Upbeat. Voluptuous. Westsider. X'd. Youthful. Zesty. Seeks thoughtful, generous, creative-thinking, fit, fun-loving, career-contented professional man, 34-42, 5'10" plus, with sense of humor and joie de vivre. Photo. 4904 ☒ ☎

Attorney—Single Jewish man seeks slim, attractive, never-married woman, 26-36, educated in the humanities. Note/phone. 4946 ☒

Smiles Are Romantic®

- Cosmetic Dentistry
- Tooth Whitening
- Implants
- Periodontics
- Endodontics
- Oral Surgery
- Orthodontics
- Computer Imaging
- Financing
- Evening Hours
- Dental Lab on Premises
- Free Consultation

Dr. Dorfman has managed one of the most successful dental practices in N.Y.C. for over ten years. He is a Penn honors grad who has edited many dental articles and is a member of Mensa and the American Dental Association.

Dr. Jeffrey D. Dorfman and Associates
General, Cosmetic and Implant Dentistry
18 East 50th Street ○ Penthouse, Suite C • New York, NY 10022
Between Fifth & Madison Avenues • (212) 758-1000
Photo by Tori Bloom

New Man(hattanite)—Seeks wife and soul mate. English architect, 42, would like to meet a well-educated and cultured woman with a strong interest in the arts and bright blue eyes. 4945 ☒

Pretty Inside And Out—Loving, outgoing, successful, fit, 29, 5', nonreligious Jewish woman with broad interests from sports to the arts, seeks intelligent, affectionate, successful man, 32-40, who wants it all. Note/photo. 4885 ☒

If You Value A Woman's Mind—Over body, spiritual harmony above everything...if you're 50 plus, white male, well-educated, please give both of us a chance. I'm Asian, petite. I'll let you know more about me if we write/chat. 4856 ☒

Totally Charming—Pretty and bright young woman, 28, would like to meet a man who is great to go out with and, eventually, nice to come home to. 4927☒

Athletic, Handsome—Early 30s, 6', nicely built, professional, dependable male, enjoys antiques, travel, and the city. Seeks attractive lady under 40. Photo. 4938 ☒

Jamie Lee Curtis Look-Alike—Emotionally together and fiscally secure, passionate about life, family, friends and fitness. Seek soul mate: nonsmoking, youthful, 6'0", Jewish, 48-60-year-old businessman, comfortable with self, jeans and tux. Athletic, well-traveled and enriching conversations high on priority list. Note/photo. 4933☒

I'm Looking For—43-plus male, nice-looking, good shape, good dresser, great sense of humor, honest, career-oriented but wants to have fun in life. I love the Knicks, work out, listen to 103.5 to 101.9, have my own firm, and need to have fun! I'm petite, funny and, with my hair color and clothes, been called "stunning". Cute is better! Note/photo, please. 4911 ☒

Blue-Eyed, Shapely, Pretty—Slim, (914), fit and 50, wants to bike, Bach, boogie and bond with Jewish man of substance, soul, solvency, wit. 4876☒☎

Bright Eyed Optimist—Down-to-earth, and affectionate. Slim Jewish beauty, 39, blue eyes, brown hair, 5'6". Loves singing, work outs, the arts, and travel. Seeking successful, nonsmoking man, 38-50, for best friend and lover; fit, romantic, honest, fun and kindhearted. Note/photo. 4823 ☒

Attractive, Bright, Athletic—Professional, widow, 41. Equestrian, tennis, runner. Loves kids, animals, the great outdoors. Desires friendship, romance with sensitive single male, 40-50, with similar interests. Letter/recent photo. 4869 ☒

Gay Skier—Caring, nice looks, 49, 5'9", 165 lbs, seeks romance. 4874 ☒

Intelligent, Well-Educated—Sensitive, mature man seeks woman of outstanding attractiveness, intellect and sensitivity. Photo/phone/letter, please. 4855 ☒

DATE SOMEONE WHO KNOWS *SOUPCON* IS NOT AN INVITATION TO LUNCH.

GRADUATES & FACULTY OF THE IVIES, SEVEN SISTERS, MIT, STANFORD, UNIVERSITY OF CHICAGO, UC BERKELEY, NORTHWESTERN, DUKE, JOHNS HOPKINS AND ACCREDITED MEDICAL SCHOOLS.

DATE ALUMNI AND ACADEMICS

THE RIGHT STUFF
An Introduction Network
800-988-5288

Wind Chill think HEAT INDEX
Thermals think BATHING SUIT
Radiators think AIR CONDITIONING

THINK SUMMER NOW!

ADVERTISE
IN SUMMER SHARES & RENTALS

New York Classifieds can make this your best summer ever. Our 1.5 million readers and our reader-friendly magazine format, combined with fully paid circulation, bring you the most efficient way to fill your place in the sun.

Call Chris Lutkin For Rates at: 212-545-3673
or fax 212-779-2449 for more info.

Attractive Female MD—26, US-born Chinese, seeks conservative, US-educated Chinese or Oriental MD or Ivy PhD, 26-32, for friendship. Photo/note. 4850 ⊠

Successful, Decent Professional—Ivy-educated, looking for a pretty, honest Jewish female, 45-50. Note/photo, please. 4824 ⊠

Good-Looking, Intelligent—Financially and emotionally secure Jewish professional, 57, athletic, warm and romantic - enjoys theater, tennis, travel. Seeking a slim but shapely, pretty lady, 40-52, with similar interests, for fun times and lasting relationship. Photo/phone. 4832 ⊠

Extremely Sexy, Cute—Divorced Jewish male, early 40s, 5'8", with slender, killer body - owns successful entertainment business and was featured in a 1990 women's mag pictorial. Seeks gorgeous and slim white female, 25-40, for fun and romance. Be affectionate, sensuous and intelligent. Don't even think about responding - just do it! Photo/phone a must. 4848 ⊠ ☎

Every Day Will Be Different—Slightly wicked woman - loves music, theater, books, witty conversations, sailing, life and is both sensuous/caring. You: successful, single white male, 50-58, wants friend to laugh with. Photo/bio/phone. 4880 ⊠

Quantity Is Easy To Find—But one quality man is what I've got in mind. Pretty Jewish female, 36 years old, with expressive eyes of blue and a true heart of gold. A great sense of humor, full of substance, class and style - that's you, that's me, that's just one reason to meet will be worthwhile. Note/photo. 4912 ⊠

Love All Things NY—31, Jewish female attorney, 5'2", attractive Ivy grad. Enjoys running, travel, the arts and Knicks too! Seeks single Jewish male, 30-40, Manhattanite, bright, serious professional with a playful spirit and kind heart. Photo. 4929 ⊠

Great-Looking Guy—40, 5'11", 175, sharp, successful, very fit, Catholic, down-to-earth businessman. Seeks one very pretty, fit, smart, sweet, sexy woman for romance and commitment. Please be mature, 28-40, Catholic/Christian, family-oriented, and believe in traditional values. Please send note, photo and phone for reply. 4842 ⊠

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Tired Of Being Single—Jewish male, 43, energetic, down-to-earth, computer professional, MBA, in good shape, would like to start a family. Interests include bicycle riding, dancing, Ping-Pong and movies. Seeks nonsmoking, intelligent, trim Jewish female in her 30s, for exploring the possibilities. 4844 ⊠ ☎

Terrific Catch!—Handsome, wealthy, romantic man, 38, 5'10" - loves sports, the arts and travel. Looking for a 27-36, beautiful, smart, sexy woman for a fabulous romance. Note/photo. 4905 ⊠

One Great Guy—22, seeks attractive, smart counterpart. Note/photo. 4843 ⊠

Exquisite Lady—Desires quality friendship with a true gentleman. 4872 ⊠ ☎

Woman To Woman—Accomplished, attractive, cultured, feminine woman seeks romance and fun with ultra-feminine beauty, 37-47. Humor, intellect, sensuality, taste and style are key. Nonsmoker. Photo/phone. 4860 ⊠

Beautiful, Bright, Slim—37, Jewish professional who is athletic, fit, has varied interests and is fun to be with, would like to meet an intelligent, sincere professional male, 36-45, for a lasting relationship. Note/photo appreciated. 4894 ⊠ ☎

STRICTLY PERSONALS COUPON

Use this coupon or call 212-779-7500. Rate is $37.00 per line, two line minimum. Add $35.00 for NYM Box Number.
Mail to: New York Magazine Classified, Attention: Strictly Personals, 2 Park Avenue, 11th Floor, New York, NY 10016.
All ads are accepted at the discretion of publisher.

INSERTION ORDER

WOULD YOU LIKE A VOICE BOX? IF SO, CHECK HERE. ☐
If yes, we will call to give you an access code. All calls are confidential.

Name ______
Street Address ______
City ______ State ______ Zip ______
Day Phone (for our records only) ______
Payment: Check ______ Master Card /Visa /American Express
Card Number ______ Exp. Date ______
Signature ______

MARY ANN MADDEN #873

NEW YORK MAGAZINE COMPETITION

"It's just so fitting that the word *Hearst* is almost all *heart.*" —HELEN GURLEY BROWN

"Table for thirteen, please? Name is *Iscariot.*"

"I regret that I have but one * for my country." —HOWARD STERN

Above, famous last words. One original sample, please.

Results of Competition 870, in which you were asked to invent contents of a Fortune 500 Cookie.

Report: We know. We know. You're being held captive in a downsized factory. Further duplicated fortunes advised us: GO FOR BROKER. FOR FORTUNE, HTTP//WWW.COOKIE.COM. MADE IN USA. ALAN GREENSPAN EATS HERE. How canny, your ability to combine the jargons of Tao and Dow. A kind of General Motors Chicken. And without falling back upon pidgin. We all know how uncomfortable that can be. Love your mid-cap. Don't forget about Thursday. Or Ron Insana.

First Prizes of two-year subscriptions to *New York* to:

BUY—GE
SELL—ATT
HOLD—MSG
Hy Komishane, Elizabeth, N.J.

HAVE A NYSE DAY.
Kathy Kennedy, N.Y.C.

Runner-up Prizes of one-year subscriptions to *New York* to:

MAY THE BEAR LIE DOWN WITH THE BULL.
William Leary, Winnetka, Ill.

POLYMERS.
Marc Doyle Wilmington, Del.
sp. ment.: Alice K. Juda, Kingston, R.I.

And Honorable Mention to:

YOU OWN MANY SHARES OF APPLE COMPUTER. AT LEAST YOU HAVE YOUR HEALTH.
Christopher Monley, Redford, Mich.;
sp. ment.: Mike Olton, Los Angeles, Calif.

HONK KONG IF YOU LOVE THE ASIAN MARKET.
Edmund Conti, Summit, N.J.

IN THIS YEAR OF THE PIG, ORDER MOO GOO GAI PANDA.
Chris Doyle, Burke, Va.

IN THE YEAR OF THE OX
BUY BLUE-CHIP STOCKS.
Molly Graizzaro, Dumont, N.J.

BUY JUNK BON BONS.
Amy Albert, Ann Arbor, Mich.

OWN A PIECE OF THE ROCKFISH.
Linda Giordano, Florence, Ala.

LIFE IS SHORT—CHECK YOUR TICKER.
Mitchell A. Kopnick, Oak Park, Ill.

SELL HIGH, BUY LO MEIN.
Nancy Gibson Nash, Dedham, Mass.;
Lucy Oblonsky, Middle Island, N.Y.
sp ment.: C. Olds, Freeport, Me.;
Bob Dean, Raleigh, N.C.

BUSINESS CONUNDRUM: SELL FEWER APPLES, BRING BACK JOBS.
Harold Tischenkel, Cedarhurst, N.Y
sp. ment.: Ken Kurzweil, Bedford, N.Y.

DOW SHALT NOT KILL.
Jim Ringel, Boulder, Colo.

STOCKBROKER EXAM JITTERS? CALL 1-900-FORTUNE.
Harry Rosenbaum, Englewood, N.J.

WE KNOW THE SOUND OF TWO CORPORATIONS MERGING, BUT WHAT IS THE SOUND OF ONE CORPORATION MERGING?
David English, West Somerville, Mass.

WHEN IN CHINA, TAKE THE GREAT WALL STREET TOUR.
Sarah Gay, Durham, N.C.

MOST WIDELY HELD DISHES
MOO GOO GP—⅛
SESAME CHICKEN—+⅞
UNCLE CHIN VEGETABLE PARADISE—+3¼
Louis Phillips, N.Y.C.
similarly: Wendy Glickstein, N.Y.C.

DIVEST: REMEMBER, WON TON SPELLED BACKWARDS IS NOT NOW.
Anthony G. Bowman, Washington, D.C.

SECURE FUTURES. DIAL 1-800 SOYBEAN.
Scott Porter, Madison, N.J.

YOUR INTERFACE IS YOUR FORTUNE.
Bob Walser, Minneapolis, Minn.

LOOK, JUST DOUBLE THE TAX.
Rob Tannenbaum, N.Y.C.

EXOTIC FORTUNES ARRIVE FROM THE EAST. BUY EL AL BEANS.
Mark Winger, Auckland, New Zealand

DO NOT JUDGE A MAN UNTIL YOU HAVE WALKED A MILE IN HIS BRUNO MAGLIS.
David Rozenson, Newton, Mass.

NEVER JUDGE A MIDDLE MANAGER UNTIL YOU'VE WALKED A MILE IN HIS POWER SHOES.
Melinda Kevis, Kansas City, Mo.

MSG FUTURES. WHY BE ALLERGIC TO OPPORTUNITY? ASK YOUR WAITPERSON.
John Koch, Madison, Wisc.;
sp. ment.: Leo Grant, Glastonburg, Conn.

THE BIG BOARD GIVETH, AND THE BIG BOARD TAKETH AWAY.
Patsy Couper, Clinton, N.Y.

NEXT TIME, TRY PORK BELLIES.
John Foshee, Austin, Tex.

MICHAEL MOORE WANTS TO INTERVIEW YOU.
L. Soth, Northfield, Minn.

WITH SIX YOU GET BANKROLL.
Elisa Falciglia, Reston, Va.

NEVER ARGUE WITH A PROPHET.
S. Leader, Narbeth, Pa.

YOU WILL BE MOCKED IN A DILBERT CARTOON.
J. Bickart, N.Y.C.
sp. ment.: Howard E. Ross, Seaford, N.Y.

IF GENERAL MILLS (GIS) TOOK OVER PHILIP MORRIS (MO) YOU'D OWN SOME GISMO.
Powerhouse Gym, Baldwin, N.Y.

YOUR CHIP HAS COME IN.
Stephanie Gray, Closter, N.J.

MAY THE FORBES BE WITH YOU.
Susan Teltser-Schwarz, Scarsdale, N.Y.

BUY MSFT, GO TO PEARLY GATES.
similarly: Margaret D. Dale, Longmeadow, Mass;
Sanford Hallop, Reno, Nev;
Martha Karig, Glen Rock, N.J.

YOUR COMPANY WILL SPLIT BEFORE ITS STOCK.
Bob Kopac, Poughkeepsie, N.Y.

CALCULATING THE TIP WILL CAUSE MUCH STRESS AND EMBARRASSMENT. CALL 1-800-TIP-MATH.
Jean Sorensen, Herndon, Va.

IF THIS COOKIE SEEMS SMALL, IT'S BECAUSE WE'RE DOWNSIZING. YOU'RE FIRED.
Joseph Lannon, San Jose, Calif.

THIS FORTUNE PRINTED ON RECYCLED PAPER.
Steven Trock, N.Y.C.

THE CORPORATE LADDER HAS RUNGS IN BOTH DIRECTIONS.
Linnet Walker, Bradford, Vt.

IN TWO HOURS, YOU'LL BE MONEY-HUNGRY AGAIN.
H.D. Heinze, Oak Ridge, Tenn.

YOU WILL MEET A TALL, DARK, AND HANDSOME ARBITRAGEUR.
A. Shulman, Sarasota, Fla.

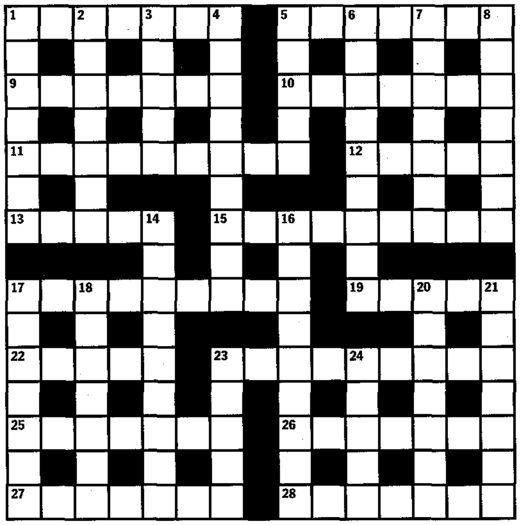
FORTUNE BY PROSPECTUS ONLY.
Gail Fink, Tuckahoe, N.Y.

MY NAME IS COOKIE AND I WANT TO MAKE A FORTUNE.
Cookie Gray, Closter, N.J.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 873, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999 or e-mailed to 104700.2563@compuserve.com. It must be received by February 14. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the March 17 issue.

The 'Guardian' Crossword

ACROSS
1 Turning up soft rendering to loud is repellent. (4,3)
5 Prison sentence causing strain. (7)
9 Take over from a steward about fifty-one. (7)
10 Thomas returned a highball—a chancy business. (7)
11 16 responsible for government policy? (9)
12 Such fibre is put first by the French. (5)
13 Continental university that's superior. (5)
15 Guidelines for stalls on either side of a road. (9)
17 Stuff obtainable from tubes and cans. (9)
19 Equestrian appendage. (5)
22 Disapproved of—making a comeback just the same. (3,2)
23 Cheats drew in pounds maybe in an ocean-going vessel. (9)
25 A solitary child before getting ahead. (7)
26 A reformer's last word with the German (7) . . .
27 . . . administrator of a German organization. (7)
28 Unusual way to travel about. (7)

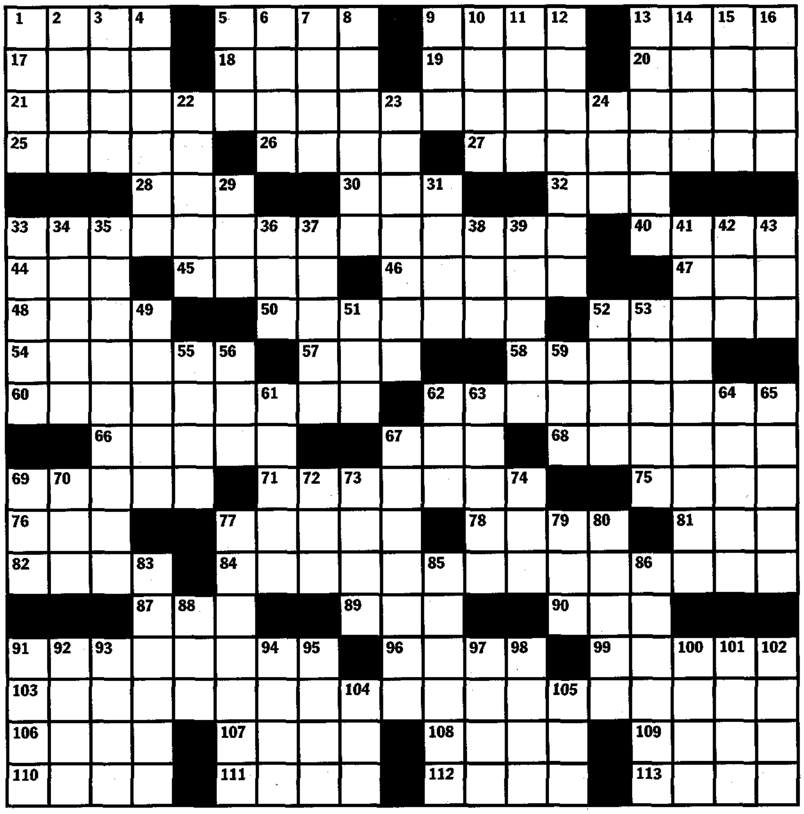


DOWN
1 Reading a friend will hold up for certain. (7)
2 In youth this may well be harrowing. (7)
3 None over ten view, and that's a bloomer. (2-3)
4 A member of a secret society must use forenames. (9)
5 Lovely material as demonstrated. (5)
6 Prompter to encompass a balance. (9)
7 25% of a swine's support. (7)
8 The woman's occupied by corroded radiators. (7)
14 Enlarging no longer on service. (9)
16 People taking in cameras for repair. (9)
17 A light shaft, naturally. (7)
18 Part with one bird only to get another. (7)
20 Clothing shortened, study in the city. (7)
21 Stock book. (7)
23 Cut, but not totally disheartened by it. (5)
24 Having a large number to bring up can be so depressing. (5)

'Symbolly Said': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Hawkeye's unit
5 Goes one better
9 Gunfighter at the O.K. Corral
13 "State Fair" locale
17 Pacific Ten coll.
18 Feat for 90-Across
19 Romanov title
20 Extend across
21 . that's
25 Squaw's domain
26 Opposite of yep
27 Kiss
28 Battering device
30 "Close Encounters" transport
32 Sign off
33 ? .
40 Saragossa's river
44 Keats's ceramic
45 Umpire's call
46 Mother-of-pearl
47 Countless years
48 Comes to the rescue
50 Groupie's group
52 Shaw of swing
54 Natty
57 Soap ingredient
58 Kipling's birthplace
60 #ii
62 Teg @
66 Michelangelo masterpiece
67 "Mad ——," Mel Gibson film
68 Invent
69 Where Canea is the capital
71 Whirlybird's base
75 Graf of naval fame
76 Scuba tank supply
77 :
78 City of Colombia
81 Wok
82 Painter Bonheur
84 * Lost *
87 Downhiller's item
89 "—— Believer" (Neil Diamond song)
90 Skater Babilonia
91 Feigned action
96 Layer of the iris
99 WW II Italian landing port
103 Colowerme [ ]
106 Done with
107 Hall-of-Famer Hubbell
108 Use a hammock
109 Greek god of love
110 Laura of "Jurassic Park"
111 Tater
112 Uppity person
113 Gossip columnist Barrett

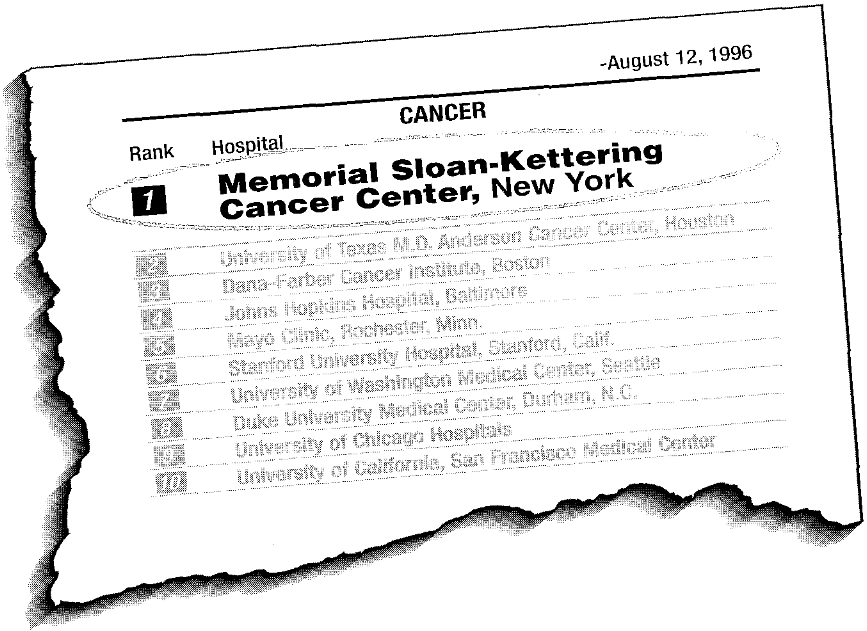
DOWN
1 Canine commoner
2 Need liniment
3 Openhanded blow
4 Misanthropes
5 Index-card projection
6 The yoke's on them
7 Cancun coin
8 Err
9 Summer, in Saumur
10 In the matter of
11 Cheerleaders' cries
12 Forerun
13 Tristram's love
14 Eye defect: suffix
15 Kind of ad
16 Kitty contribution
22 Subway rush-hour rarities
23 Prosecution's opponent, in British courts
24 Play on words
29 Third Mrs. Sinatra
31 Like Sabin's vaccine
33 Thigh muscles, informally
34 Dickens's Heep
35 Bookbinding components
36 Not in operation
37 —— Fraser, 1960 Wimbledon winner
38 Hosp. critical ward
39 Astronaut's lap
41 Phi followers, scholastically
42 Vive le ——
43 Any number divided by itself
49 Mast extension
51 Abbr. in Albany
52 Purim's month
53 Wild and Carolina
55 Olympics sword
56 Pensioned off: abbr.
59 Network letters
61 Rodeo yell
62 Space in a series
63 Precise
64 On —— (carousing)
65 Adolescents
67 Least possible quantity
69 Hatchback, e.g.
70 Hope-Crosby "Road" destination
72 Onetime 3rd Ave. trains
73 Novelist Pierre
74 Lah-di——
77 Mayo and others
79 Rental-sign word
80 Newton or Asimov
83 Rearward, at sea
85 Certain oranges
86 Do amateur repairwork
88 Before choo or chief
91 Walk wearily
92 Be a vagabond
93 Washstand pitcher
94 Cinch
95 Face-powder shade
97 Dark-hued: poetic
98 Woody Guthrie's son
100 This is nothing
101 Take —— the lam
102 Bones
104 Superannuated
105 Adriatic country: abbr.



Solutions to last week's puzzles appear on page 149

Where do you get the best cancer care anywhere?

Ask *U.S.News & World Report.*

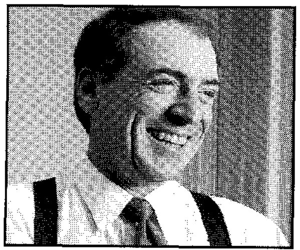


-August 12, 1996

CANCER

Rank	Hospital
1	**Memorial Sloan-Kettering Cancer Center, New York**
2	University of Texas M.D. Anderson Cancer Center, Houston
3	Dana-Farber Cancer Institute, Boston
4	Johns Hopkins Hospital, Baltimore
5	Mayo Clinic, Rochester, Minn.
6	Stanford University Hospital, Stanford, Calif.
7	University of Washington Medical Center, Seattle
8	Duke University Medical Center, Durham, N.C.
9	University of Chicago Hospitals
10	University of California, San Francisco Medical Center

Or ask Barrie Damson.



Successfully treated for prostate cancer.

"When you find out you have cancer, the first thing you think is: 'My life is over.' Then you want to find the best doctor in the world to save you. That's why I went to Memorial Sloan-Kettering."

After a routine screening in 1992, Barrie was diagnosed with prostate cancer. His team of cancer specialists at Memorial Sloan-Kettering successfully removed his tumor while saving the nerves surrounding his prostate. And Barrie has been doing just fine ever since.

Barrie is one of our many success stories. At Memorial Sloan-Kettering, our sole focus is cancer care. Our specialists treat more cancer cases in a year than most doctors treat in a lifetime.

That's one of the reasons why *U.S.News & World Report* has ranked us the number one cancer center in America for 4 years in a row.

If you would like to see one of our doctors, just call us at 1-800-525-2225. It's that easy.

Memorial Sloan-Kettering Cancer Center

The best cancer care. Anywhere.

1275 York Avenue • New York, NY 10021 • http://www.mskcc.org

Marlboro
Filter Cigarettes
Marlboro

16 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking
Causes Lung Cancer, Heart Disease,
Emphysema, And May Complicate Pregnancy.

© Philip Morris Inc. 1996